

# SEVEN DAYS

*love & marriage issue*

## NOISY NEIGHBOR

Burlington home-biz  
feud gets loud

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On weddings and social media

## READY FOR TAKEOFF

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Toasting newlyweds at RTV

## MOUNTAIN ROMANCE

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COCKED JUNK  
7pm (shows)  
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TH MONDAY  
OLD-TIME MUSIC  
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DAN JOHNSON 7pm

POPPY

WED MUSIC  
WITH BARNABY  
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WEDNESDAY

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ACQUAINTED  
JOEL KISSEY 7pm  
(shows)  
GARDEN JOHN WITH JAY  
SHIR, KYLE TRAVIS &  
PRINCE (shows)

THURSDAY

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MORRIS  
MORRIS 11pm (shows)  
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FRIDAY & SATURDAY

POPPY  
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(shows)  
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# Burlington Telecom Troubles Over?

The over-aughting Mayor Peter Donovan announced on Monday to end a long-running legal battle between the city and Citizens Communications Bureau (CCB) by paying \$20.5 million to settle the case.

But it's not all over. A 10-day court order on Tuesday set the city's appeal of the settlement. While the settlement would pay off the city's outstanding debt to CCB, it does not require taxpayers for an additional \$16.5 million improperly spent by the city — although Donovan said it would eventually lead to a cost-benefit reimbursement.

And the settlement may result in ending control of the city-owned utility to private interests. The plan unveiled Monday was designed to transform majority ownership to an outside partner. Donovan said. While corporate interests would be the most likely to lead group working to form a telecom co-op here is not — after a long one.

Advocates in a similar group will seek to force the city to "reopen" the issue. If in local minds and under democratic control. But the Burlington newspaper has to achieve a standing financial breakthrough order to come up with the \$20.5 million "bridge" loan the city needs before paying its debt to CCB. Donovan has set for fixed loss from \$300,000 from supporters.

The settlement agreement — part of a settlement — is expected to be a fairly quick on the road. West 3.5 million over the next year. A member of the largest opposition bloc on the 14-member city council — who

present at the settlement to take the deal. Council President Jean Shannon, a Democrat, also helped influence the other party's mayor.

"Today" Shannon told an audience of about 50 city officials and reporters. The legal battle that has hung over Burlington for four years is beginning to blow up, and the work is beginning to show, through again."

It was mentioned a decade ago under the Progressive Administration of Mayor Peter Donovan. It came to grief under Mayor John D. Donovan. Progressives had been, who is currently engineering the settlement. Donovan's teaming in an attempt to bring the utility to a common ground.

Citizens, which had funded the BFI infrastructure, were to start two years ago to build out the network of the \$20.5 million cost of the network that provides television, high-speed internet and access to a 500 customers.

West 3.5 million settlement must prove matter with the city council and Vermont Public Service Board. But these approvals seem likely. Sky told.



## factings



**ILL FEELING**  
Then the POTUS likes to check some legislation, so why won't Vermont Democrats support it? May be the state work also brings party loyalty.



**BOOKED IN**  
The New Yorker's St. James, a Bookfield resident, in Vermont's second largest town. The other 18 states don't know what they're missing.



**BOOKED IN**  
The Vermont Republican Party now finally appears to be open to the governor's office. The governor's office is now open to the governor's office.



**WHERE ARE THE WOLVES?**  
Good news. Vermont's wolf population is growing. But news. So the labor force, which is the largest part of the state, is growing.



There's how many 14 residents consider themselves "very religious" — the lowest percentage in the country according to Gallup.

## TOP FIVE

1. "Theater Week" in Burlington is making its debut. The city is making its debut. The city is making its debut.
2. "Theater Week" in Burlington is making its debut. The city is making its debut. The city is making its debut.
3. "Theater Week" in Burlington is making its debut. The city is making its debut. The city is making its debut.
4. "Theater Week" in Burlington is making its debut. The city is making its debut. The city is making its debut.
5. "Theater Week" in Burlington is making its debut. The city is making its debut. The city is making its debut.

**tweet of the week:**

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**SCAN THIS PAGE TO APPLY**

**NOTES**

were from Richmond Middle School, which is actually Canada's largest Middle School [WTF? Whenever I happened to Burlington's Run on Riverside Caribbidge] January 28]. They were actually seventh graders from Browne's River Middle School in Underhill.

Patty Krusholtz  
KIDWHEELS

## MORE GENDER-BENDING

This morning, I was so overcome with love for "this brave little state of Vermont" — to my St. Johnsbury Academy classmate Calvin Goddard called it, when I beated him during a game of what — that I expressed it with an appy.

I posted a series called "Personals Ad Portraits" based on print ads in *Seven Days*, so I've spent time studying your *Personals* section. I am not a computer programmer for making it so mad, though I am a bit. However, given the "progressive" bent of this place, I have to say: Get with the times, y'all!

Living in Cambridge, I remained how normal the "third gender" is within the traditional cultures of Southeast Asia. My students brought home drawings of pretty lady boys mixed in with all their Cinderellas and trucks. In Thailand and Cambodia, if Cinderella happens to have been born with a dick, it's no big deal.

I single out one appy because "YOU MAN ME WOMAN" reads like a common-sense definition. Using "they" to describe trans individuals drives me nuts for grammatical reasons, but THEY might not want to check those boxes! What if I typed some love without knowing how cute my self-definition? If I say "they" and get yelled at (for feminist reasons, not someone legitimately wanting me for something like a huge dick), I might not say my eyes over PC neuroticism. But this is serious! Not everyone can be pinned down in the reductive binary case of YOU MAN MR WOMAN.

Darshana Bhatt  
BURLINGTON

## ACLU, TOO

"They Didn't Know His Name: New Deeds Emerge on Fatal Burlington Police Shooting," January 22]. So Mr. Gilbert of Vermont's American Civil Liberties Union thinks that he could have handled this situation better? E.E. Gilbert? You'd have noted your license and cred for your name? The ACLU is the reason it's nearly impossible to confuse a diagnosed mental health case for treatment — their lawsuits set the threshold to "alter the tragedy" in that respect,

the ACLU has blood on its hands, and this is not the first time.

Paul Gross  
ATKINS

## FAN MAIL

I recently moved to Vermont and was lucky enough to pick up a copy of *Seven Days* at my local store. Reading it cover to cover for the last few months, I've found it to be the most informative, entertaining and delightful periodical I have ever had the pleasure of reading. When it needs to make me laugh, it does so. When it needs to inform me, it does so. When it needs to tell me things I need to know, it does so. Whiskey Tango Foxtrot (WTF) is amazing. The alternating weekly *Huckle* is amusing. The comics are intelligent and hilarious. While I'm not into movies or the local theater, I enjoy reading the entertainment pages with their unbiased opinions.

Please change nothing in the format — er, the stuff at the paper has to be so proud of what they are doing for the locals here in the Burlington area, and I commend each and every one of you for your dedication and honesty in what you print each week.

Erin Plante  
BURLINGTON

## GENETICALLY MODIFIED ALLERGIES

Interesting how data from 1997-2001 show that food "allergies" have risen 50 percent ["Sensitivity Surge," January 15] 1999 is the year the USDA decided it was OK to genetically modify our food supply. Let's not look at the root of the problem. Wake up, America!

KC Clark  
GILFORD, FLA.

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"Why you do something is always kind of a mystery to me."

Patty Sawyer Bittman  
BURLINGTON

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THU 16	31 MASHROOM 1PM
THU 23	31 SOMETHING WITH STRINGS 7PM
FRI 24	31 HARKIN 10 PM
FRI 27	31 RABBIT SPEAKERS 1PM
	31 COSE TO HONOR 8PM
	31 COH YAT 1PM
	31 QUARTZ 10PM
SAT 28	31 RABBIT 1PM
	31 RABBIT 10PM
	31 MASHROOM 7PM
FRI 29	31 MASHROOM 7PM
WED 1/2	31 MASHROOM 7PM

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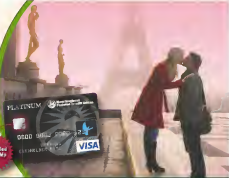
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FEBRUARY 05-12 2014 VOL.19 NO.02

LOOKING FORWARD



There's no denying that most folks have a desire to pair up. If they haven't come so already. That's what this month's issue is all about — from that initial **SHOOT OF KITCHEN** to the **WEDDING** and beyond. Seven days' coverage with some longtime mates about their **WEDDING**, while Sarah Tull clearly unveils her **CUPID'S BOWTIE**. Not to mention, Jennifer Hester's **WEDDING** is **ANNA** for how best to tie — or not — **SOCIAL MEDIA** before, during and after the nuptials. JD Fox reveals the rocky road to **MARRIAGE** while Xian Quing Wren previews the first ever wedding party at the **BURLINGTON INTERNATIONAL AIRPORT**. And food writers Alice Levitt and Carrie Hines respectfully nibble on **WEDDING** **WEDDING** **WEDDING** and a sumptuous supper is a mouthwatering part. Whatever the occasion here is in the air.

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## VIDEO SERIES



University of Vermont



**Stuck in Vermont?** Need help working up this winter? Visit Burlington's North End Studios for a monthly social, hosted by Latin and African dance studio D'SilvaWT.

This magazine features informative print — mental

# DOES YOUR FAMILY'S FOOD COME FROM HERE... OR HERE?



## WITHOUT LABELING, WE DON'T KNOW.

### An open letter to members of the Vermont Senate

We deserve to make informed choices for ourselves and our families when we purchase food, including knowing when our food contains genetically modified organisms (GMOs). For example, we deserve to know when chemical companies use this technology to insert DNA from bacteria into corn, which produces an insecticide within the corn itself, or insert red-blue genes into salmon so that it grows unnaturally fast.

Labeling GMOs in food sold in Vermont is just common sense — that's why H. 112 is endorsed by nearly 300 Vermont businesses, food producers and farms, and more than 30,000 citizens.

Vermont needs to lead the way on this issue. Some say we should wait for others to act first, but we can't let other states decide when or whether Vermonters have the right to know what's in our food.

**We have the right to know  
if our food is genetically engineered.**

Vermonters: Come to the State House for a public hearing on the GMO labeling bill Thursday, February 6th, 6:00-8:00pm, or call the Vermont State House at (802) 828-2228 between 8:30am and 4:30pm to ask your Senator to pass H. 112 without depending on other states to act first.



Printed by the Vermont Public Interest Research Group on behalf of the V. Right to Know GMO Coalition

# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK

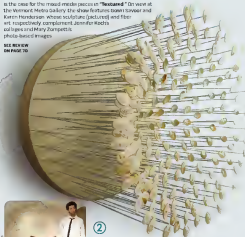
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1

ONGOING

## TACTILE STYLE

Certain works of art invite the viewer to take a closer look. Such is the case for the mixed-media pieces in "Recombined." On view at The Vermont Media Gallery, the show features bison Skinner and Karen Henderson, whose sculptures (pictured) and fiber art, respectively, complement Jennifer Reddy's oil pigures and Mary Zampetti's photo-based images.

SEE REVIEW  
ON PAGE 70

2

## FRIDAY 07 & SATURDAY 08 Getting Technical

What results happen if the two best-performing artists in the high-tech world of digital media are brought together? Inquiries: This week, we're taking a look at the play — a 2012 New York Times Festival favorite — portrays two artists whose careers attempt to transcend the internet's most important questions about the digital age.

SEE CALENDAR LISTING ON PAGE 34 AND 35

3

## FRIDAY 07 Buggin' Out

What if eating local meant a healing dish on a plate? For conservation biologist Richard Young, this culinary concept is worthy of a place at the table. Joining the *Naturalist Journalism Series*, the chef's for knowledge in "Eat, Move, Buggy" and anthropology in Vermont for a New Modern Pantheon."

SEE CALENDAR LISTING ON PAGE 34

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THURSDAY 06

## Rockin' Riddims

It's time today. Bob Marley would turn 60 this year. To celebrate, Clad Magazine is throwing a birthday bash in honor of the late reggae superstar. Fellow Jamaican *Tennis Riley* reads his potential paper to a performance featuring legendary saxophonist Dean Fraser and the Black Soul Band.

SEE LIFESTYLE VIEW ON PAGE 62

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SATURDAY 08 &amp; SUNDAY 09

## Frozen Fun

Winter brings joy here you're missing, but they create ideal conditions for *Secret Ice in Grand Isle*. This annual event gets a lot of its spirit outside where public skating, ice skating, ice skating and other activities are held. Not to worry! A gourmet breakfast, bar, and a child care program to do the work.

SEE CALENDAR LISTING ON PAGE 34

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## WEDNESDAY 12 Pedal Pusher

When *Ryan Cullen* set out on a solo bicycle trek in 2008, his only destination was a friends wedding in Oregon. His days later, with no chain repair, no wind gear and a poorly rendered map, he spent the next three months traveling through 10 countries in "Pumped Tides," his adventure. Traveling is ready to Budapest, Belgium and beyond.

SEE CALENDAR LISTING ON PAGE 37

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## FRIDAY 07 Keyed In

Renée *Estelle Rose* began her musical studies at age 4 and made her debut on the piano later. Her professional and nonprofit projects include the 2013 *Myra* project at the esteemed New Orleans International Piano Competition. The prodigious talent presents a program of Bach, Schumann and Prokofiev's part of the *Ulysses* Lullaby Series.

SEE CALENDAR LISTING ON PAGE 34

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## On Guard

Only a handful of people showed up last Thursday to watch Adjutant General **Steve Gray** brief legislators on the Vermont National Guard's first annual report on annual assault and harassment within its ranks.

But one of them was a woman whose account of being sexually assaulted by a high-ranking Guard officer recently resurfaced last year's race to lead the 4,000-member force. Her story also prompted the legislature to pass a law mandating the report. Gray was there to present.

Sitting beside her state representative in a back row of the Statehouse hearing room, the woman never spoke a word. And though she had told a committee member she might be willing to shed her anonymity to testify about her experience, the woman changed her mind and stepped out of the room before the hearing was over.

But even without the words, her story played a starring role.

After Gray and his staff presented their findings, Rep. **Ann MacFarlane** (D-Barre) briefly recounted the woman's experience, which *Seven Days* first reported last January.

While training for a new job in December 2002, the woman was sexually assaulted by a senior officer, she said last year. Soon after, she informed this big-name three-brother general **Jonathan MacDonald**. Another officer took action or reported the incident to civilian law-enforcement authorities, she said.

After a year of bullying and harassment by the perpetrator and his friends — all reported to Farnham, she said — the woman filed a formal complaint. Though two separate investigations supported her claim, she said, the perpetrator was only verbally reprimanded and reassigned.

The allegations came to light last year as Farnham was campaigning to become the state's next adjutant general, but after a letter the woman wrote about her experience was circulated around the Statehouse and obtained by *Seven Days*, Farnham withdrew from the race — and Gray was elected.

When he dropped out, Farnham said in a statement, "While the anonymous allegations are untrue, they have proved a significant distraction to both the legislature and the Guard as they continue that important work on behalf of all Vermonters."

Like Farnham, Deane said at the time that he was unable to specifically address the allegations, but he said that all such reports are "taken seriously."

At last Thursday's hearing, O'Sullivan said the new adjutant general, whether such a scenario could happen again.

"I think the most important thing we have done as an organization is to increase the education and awareness to the entire organization that if this happens, where to go," Gray said. "I would say that perhaps in that situation the member didn't really know where to turn to and just thought that this was the right thing to do. But now I think the organization understands where to go and how the process works."

O'Sullivan, who sponsored the legislation mandating the annual assault and harassment report, agreed and pleased.

"I am so impressed and so delighted with this report," she told Gray, adding later, "It's a sea change, is the only way to describe that."

The women at the center of it all agreed. Reached by phone several days after the hearing, she applauded the legislature and military leadership for working to change the culture at the Guard. Grateful to that, she said, as truly public reporting.

**YOU CAN'T CHANGE  
A CULTURE OVERNIGHT.  
ADJ. GEN. STEVE GRAY**

"It gives structure, context and accountability," she said. "Without that kind of context, you didn't know if 23 [incidents] came in a year or are come in a year. There was zero transparency there. This gives full transparency."

The military events thing, O'Sullivan said after the hearing, "If you have to make a report, it then becomes real. You can't sweep a report under the rug."

This year's report found that six sexual assaults were reported in fiscal year 2013, along with three instances of sexual harassment. Of the six reported assaults, two victims chose not to file a formal complaint, the other four cases were investigated by civilian law-enforcement officials, the Guard reports.

"One instance is too many," Gray said after the hearing. But, he added, by being "willing to talk about the issue" providing support for victims and educating all Guard members about the reporting process, his organization is moving forward.

"You can't change a culture overnight," he said.

O'Sullivan, who drafted her mandatory reporting legislation one year before last year's apparent case in light, says she held up the anonymous letter "helped tremendously" to turn the bell into a siren.

The bombshell that letter created focused the issue. Not only did we pass the bill, but the adjutant got enough support from the legislature to say, "We have to

change," O'Sullivan said. "I think there would have been a very different outcome had the election gone differently and had we not gotten the letter."

To the woman who sent the letter, Thursday's hearing was a fitting nod to her long ordeal.

"I'm confident and I gave some closure," she said. "I do believe that if something like that happened again, it would be handled differently."

### Lucky Deane

Can you guess which Vermonters rate one of the biggest super PACs in the country?

I'll give you a hint: It's not **ACT UP**.

According to Roll Call's Political Money Line, the top single donor last year to an independent expenditure political action committee — aka "super PAC" — was the Democratic Governors Association. The DGA contributed \$12 million to its own super PAC, called DGA Action, which then spent most of that cash electing **Steve Dineen**, governor of Virginia.

At the helm of both organizations, DGA chairman and Vermont Gov. **Phyllis Kollins**. Last week, the DGA announced that it raised \$28 million in 2013, "more than all of its other PACs." The organization didn't release the names of its "donors," but things with the Federal Reserve Service show that the group's nonprofit advocacy arm raised nearly \$16 million last year.

In the last six months, the DGA collected dozens of six-figure contributions from a potpourri of special interests — chief among them labor unions and the pharmaceutical, insurance, tobacco and tech industries.

In biggest donors? The American Federation of State, County and Municipal Employees (3325 000), Actra (3000000), Pfizer (3250000), Bridge Builders (2000000), and the Vermont Education Association (2000000). Other big contributors include the Vermont Education Association (2000000) and the Vermont Education Association (2000000).

While most of the DGA's big dollar donors had come from beyond the Green Mountains, some of them do business in — and with — the state of Vermont.

For instance, Virginia-based CGI Technologies and Solutions, which was awarded an \$40 million contract to build Vermont's so-called health insurance exchange, contributed \$100,000 to the DGA in 2013 — including four separate donations in December.

In January, the federal government cancelled its own contract with CGI, citing the company's bungled rollout of its online insurance portal, but the Sherrill administration opted to stick with CGI.

Connecticut Corporation of America,

which houses 500 Vermont prisoners in Kennedy and Arizona, donated \$150,000 to the DGA in 2015. That same year, the state signed a two-year contract extension with CCA, worth up to \$15 million.

Peeping up \$150,000 to the DGA last year, says AllEarth Newsweek's CEO **SAHU SUTTERBERG**, who has invested one of thousands of dollars in Shambaugh's political career.

A month before his October 24 election, Shambaugh was invited to address four Democratic governors and a host of DGA contributors at the organization's "Shambaugh in Style" event, which was held at the Equinox Resort and Spa in Manchester.

Also in September, Shambaugh announced that AllEarth would supply solar trackers to power state buildings. Bids for the project had been submitted to the state two years prior, and the contract was signed on October 2012.

What role, if any, did Shambaugh play in soliciting DGA contributions from those who do business with Vermont? We asked his administration staffers, but they referred all our questions to DGA spokesmen **SAMMY KAMMIS**. He ignored several requests for comment, as he has nearly every request since. Seven days covered the DGA's Manchester retreat in October.

Just about the only scrap of information we could get out of the Shambaugh administration was much less than the DGA will face the bill for the gov's trip to Las Vegas on Wednesday and Thursday to address the National Association of Home Builders' annual meeting. (They donated \$10,000 to the DGA last year.)

"The DGA ... wanted some of the governor's time while he is out there and so we asked the DGA to pay for his trip," spokesman **SAMMY KAMMIS** said in an e-mailed response.

Asked whether Shambaugh would be taking part in any fundraising in Vegas, Corral said, "I don't have any information for you on fundraising ... you could ask the DGA."

**Paying Danny Keener?**

Of course, there's nobody to ask whether he'll be raising any money in San City for his own reelection campaign. Though he told Seven Days last November he's planning to run again and confirmed he hired a fundraising consultant last month, Shambaugh has yet to identify a campaign spokesperson. And nobody on his staff will discuss his reelection bid.

"Any governor campaign fundraising would be reflected in his public filings later this year, of course," Corral said.

But there's more: did he buy?

Until then, it seems, our questions will remain unanswered.

## Smoke-Filled Room?

When newly named senator **SCOTT DUBOIS** is sworn in next week, he's not likely to keep the chance committee appointments held by his late wife, **SARAH PAUL**, whom he's replacing.

Instead, the Senate's three-member "Committee on Committees" is considering putting other lawmakers where they once sat on the Appropriations and Health and Welfare committees.

But if you found the Committee on Committees' meetings were open to the public — like, well, every other committee — you'd be wrong.

When Seven Days happened upon its three members — Lt. Gov. **PAUL SHERY**, Senate President Pro Tem **JOHN CAMPBELL** (D-Windsor) and Sen. **DICK HAZEN** (D-Grand Isle) — concerning to discuss the matter last Thursday in Sen. Campbell's office, Campbell declared, "It's not a public meeting."

"My understanding," he elaborated, "is it's a private, deliberative meeting of one of the committees of the Senate and therefore, you know, not open to the public."

"So committees can just close the doors when they're deliberating?" Seven Days asked.

"I believe that one, yeah," Campbell said. "My opinion is, yeah."

Asked for his opinion, Hazen said he agreed.

"I view it sometimes as almost a personal matter," the LG said. "If we have it open to the public, the full Senate, then we have a lot of different opinions about how we want to proceed."

With that, the three men closed Scott's door and got on with their meeting.

Clearly dissatisfied, they contacted Senate Secretary **JOHN BUCKNER** and the legislature's chief counsel **MARK MANTON**, to Scott's office to discuss the closed-door policy with the committee members behind closed doors.

Armed with both legal advice, Campbell pulled his explanation later that afternoon from his office on the Senate floor, after the body had adjourned for the day.

"The General Assembly does not come under the open meetings laws that have been established," Campbell explained.

OK, but what about Senate Rule 94, which provides that committees may go into executive session only to discuss gubernatorial appointments, legal issues and "matters concerning a clear and imminent peril to the public safety?"

Said Hazen, "This, in my opinion, doesn't apply because these are standing committees. The Committee on Committees has no function to take evidence."

Added Campbell, "The Committee on Committees is totally different. It's kind of a misterious thing that name, 'committee'."

The Committee on Committees isn't a committee, eh?

Well, you wonder what the friends of the Vermont Constitution would think about that. You know, the ones who wrote, "The doors of the House in which the General Assembly of this Commonwealth shall be open for the admission of all persons who before being devalued except only when the welfare of the State may require them to be shut." ☐

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# Disharmony on Prospect Street: A Dispute Between Neighbors Strikes a Sour Note

BY ALICIA FREERE

**A**drian Buchwald is a luthier. He makes mandolins and guitars for a living in his garage on Burlington's South Prospect Street. For the most part, his neighbors say they have no problem with the craftsman living and working nearby. But one — Barbara Headrick, who resides next door — has invested untold hours and resources in an attempt to shut him down.

Buchwald's goal is to be able to make instruments in his own home. Instead, he's involved in a protracted legal dispute that began a year and a half ago in city hall and has now made its way into the courts. A request for the case file at Burlington City Hall yields a hefty stack of documents, including correspondence dating back to July 2012.

By now, anyone in Vermont hoping to erect a new wood building, build a Whitcomb or open a methamphetamine kiosk to export governmental handles and not-in-my-backyard opposition. But smaller disputes require no less passion — and can take just as long to resolve.

"What's so frustrating is that one person can drag something like this on forever and ever, and it could actually get to the Vermont Supreme Court and by law they have to take the case — and that just boggles my mind," Buchwald said.

Headrick counters that the noise from Buchwald's power tools disturbs her solitude, and his shop threatens to pave the way for more disruption as home-based businesses invade residential neighborhoods.

"Simply stated, a growing commercial wood-working business does not belong in a low-density residential neighborhood," she wrote in a statement to Seven Days. Headrick declined requests to be interviewed for this story in person or over the phone.

This intrigue has consumed city officials, lawyers and neighbors. Last month, it landed in the environmental division of Vermont Superior Court, where the city plans to defend its decision to let Buchwald work where he lives.

Daniel White, Burlington's director of planning and zoning, said that the case has "certainly taken a lot of time and effort on the part of the city."

Burlington Development Review Board chair Justin Clark concurred, "I think that it is fair to say that this



particular home occupation application was particularly contentious. People do, however, get emotional about their homes."

## Debating the Decibels

Adrian Buchwald looks the part of a happy playing dad back in Vermont after a stint playing music in Brooklyn, plaid shirt, dark-rimmed glasses, well-groomed beard.

The steady colonial house he and his wife purchased between Maple and Cliff streets is located in a "residential, low-density" zoning district, which means he had to secure a special permit from the DDB to work out of his home.

He got it — back in 2012 — but at least one Queen City citizen has never accepted the decision.

Sitting on a stool in his 260-square-foot garage-turned-woodshop, Buchwald ticks off the long list of Headrick's complaints and demands, ranging from her critique of his design for new garage doors to a request that he use power tools for no more than 20 minutes at a time. He says Headrick went so far as to photograph him as he peered the entrance for his garage floor.

The workshop still looks like an ordinary garage from the outside, that was a requirement of his permit. Inside, clamps and clamps adorn the walls, scraps of 5/8th spruce and coils of maple hanging have accumulated in the corners.

And then, scattered throughout the garage, there are the power tools: router, disk sander, spindle sander; hand saw, table saw — the tools of Buchwald's trade are the targets of Headrick's animus.

"The table saw I hear all the time. I have tried to sit in my nursery and read a book and I can't because I hear that saw is going. I've had friends in my nursery, and we can't even sit in there and enjoy it because we hear the

power tools and equipment being used." Headrick told the DDB at the second of two hearings held on the subject. "I've even gotten up and closed the windows and I can still hear this stuff."

Headrick and her husband bought their green-shuttered colonial in 2004, according to Burlington property records. She estimates that she hears the noise for between one and eight hours every day of the workweek.

Buchwald disputes her claim of

extended power tool use, saying that he uses hand-held tools for 90 percent of his work. He adds that since he insulated his garage with blow-in foam and the windows don't open, it's unlikely Headrick hears anything at all.

To make his point, he thucks on his table saw, which makes a low gurgling sound like a toilet's garbage disposal.

"You're telling me that she can hear this in her house?"

Headrick rejected a request to visit her nursery as a reporter could listen to the noise she describes. As an alternative, she suggested a visit to the Buchwalds' kitchen, which she said is roughly the same distance from the garage as her house.

One day last week, a reporter did just that. Inside his workshop, Buchwald served up several tools, including what he said was the loudest combination of equipment: a dust collector and a hand saw. Listening from inside the kitchen, the reporter heard nothing.

## Strings Attached

The feud between Buchwald and Headrick began in July 2012, before Adam and Sarah Buchwald had even closed on their house. After learning of Buchwald's plans to build and repair stringed instruments in his garage, Headrick emailed zoning officials with a long list of concerns. By early August, she had spent \$500 to appeal Buchwald's permit, according to emails between Headrick and zoning officials on file at city hall.

The first hearing before the DDB took place September 4, 2012. A video recording of the session shows Buchwald presenting a matter-of-fact description of the work he would do inside his garage, indicating it was not likely to disturb neighbors.

Headrick came with a lawyer and a thorough knowledge of city ordinances. She had also read up on guitar making — at one point, she listed typical rosin levels for the power tools commonly used by luthiers.

Her attorney, John Crowell, alleged that Adrian Buchwald was running afoul of the zoning ordinance in numerous ways. "It is a leap of faith to say that these sounds won't emanate," he told the board. He also warned that the luthier's work put Headrick's house at risk of fire.

**WHAT'S SO FRUSTRATING IS THAT ONE PERSON CAN ORAG SOMETHING LIKE THIS ON FOREVER AND EVER, AND IT COULD ACTUALLY GET TO THE VERMONT SUPREME COURT.**

ADAM BUCHWALD



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## LOCALmatters

# Maple Makeover? Vermonters Discover a New Sugaring Technique

BY KATHRYN FLAGG

**V**ermont's maple syrup industry may be rich in tradition, but that hasn't stopped its producers from embracing new technologies. Sap buckets have given way to plastic tubing, four-wheelers have replaced horse-drawn sleds, and many modern sugar "mills" are, in fact, studies in the utility of expensive, high-tech equipment.

But one thing has remained the same: As their forerunners did for centuries, sugar makers rely on the forest — and steady stands of mature maple trees — to produce their liquid gold.

we saw potential for the shrubby saplings on marginal fields or forestland. Perkins said he'd been approached by a few who've told him, "I want to do this now. How do I get started?"

"Really, the answer is, 'You can,'" says the researcher. That's because the equipment used in UVM's studies can't yet consistently evaluate and won't be for at least two years.

It's a sweet dream — that will soon be a reality.

Perkins and van den Berg made the discovery while studying the movement of sap in maple trees. The can was to

of 75 to 80 percent of the best sugaring land in Vermont is already being tapped, which limits future production. Planting maple "orchards" would let sugar makers grow without having to buy as much land or rip up forests.

The saplings could also potentially offset, to some degree, the threat of climate change to Vermont's maple industry. The saplings still require a cycle of freezing and thawing to yield sap. But smaller trees are more sensitive to climate changes in temperature, so they could potentially produce sap in less dramatic freeze-thaw conditions.

Meanwhile, researchers at both UVM and Cornell University continue to look for maple trees with superior genetics — specifically, those that naturally produce sweeter sap. Higher sugar content in the sap means more syrup per tree.

If that happens, there's a good chance the economics of plantation-style sugaring could turn out to be more favorable than the existing method. Right now they are roughly equivalent, according to van den Berg.

That's precisely what worries Lauren Berlin, who together with her husband, Eric, owns a large organic sugar-making operation in Cambridge and Uffington. Berlin wrote about the maple brush-through for the publication *Modern Farmer*, expressing deep ambivalence about what the new research could mean for the industry.

"The implications are enormous," says Berlin. And if it really does come to pass, then I think the traditional method of collecting maple syrup is going to change."

Of course, "enormous" is relative. Few commercial sugar makers today still use the iconic galvanized buckets to collect sap. Most rely on a network of tubes that snake through the forests. These, in turn, are hooked up to vacuums, which increase sap yield by 50 to 200 percent. Back in the sugar-coast, spry producers run sap through high-tech reverse osmosis machines to remove as much as 80 percent of the water from the sap, reducing the boiling time required to drill off syrup.

More changes might be in the horizon. Sam Cutting IV, the president at Dinkin Farm in Fernaldham, says some producers are going after voluntary certifications and inspections to meet



Samuel Perkins of Perkins & van den Berg studies maple sap collection in Cambridge.

Now that's two might changes.

New research out of the University of Vermont's Proctor Maple Research Center suggests that sugar makers could instead harvest maple sap — which gets boiled down into syrup — from densely planted fields of young maple saplings.

"It's essentially taking what is now a new wild crop" — rooted in the forests — "and turning it into an orchard," says Proctor director Tim Perkins. Together with research assistant professor Abby van den Berg, Perkins made the discovery that new redwood the maple world.

The Vermont researchers estimate that one acre planted under the new "plantation" method could yield more than 500 gallons of syrup — 10 times what a traditional, mature sugar bush yields.

That's piquing the interest of sugar makers — some who imagine planting maples like row crops and others who

improve its collection through different taping techniques. As part of the research, they removed the crowns from some small saplings and jury-rigged a tap that covered the exposed trunk. Under vacuum pressure, the saplings yielded an surprising amount of sap.

Most importantly: It was sweet. "I have not tried syrup made from this, but physiologically there is basically no difference in the sap that is going to be collected from these little guys than mature trees," says van den Berg.

The "plantation method" would necessitate keeping maples perpetually immature. The saplings would re-sprout in the spring, only to be shaken asleep about a year later, before the next sugaring season.

Perkins and van den Berg don't envision the new method replacing the current system — just augmenting it. Perkins says somewhere in the neighborhood

PHOTO BY KATHRYN FLAGG



## Sour Note

—including one of the petition signatories and another neighbor who initially had concerns—said they would characterize Adam's shop as "nuisance." Two neighbors, who didn't want their names published, and they thought Backus' shop created a dangerous precedent, but they also said they hadn't seen any evidence of it disrupting the neighborhood.

Ben Reinhardt, who lives at 395 South Prospect, said "I feel like the plaintiff is really trying to develop a case that Adam is running a commercial-scale music company out of his house, and I think that is really misrepresenting the situation. He builds a handful of guitars a year, by hand, using power tools occasionally."

Reinhardt said the other has taken an emotional and financial toll on his neighbor. "I really sympathize with him because he is operating on a pretty tight budget and this is just a big distraction from his work and striving to be a big act."

Tam and Jan Steckle, who are the next closest neighbors to both Headrick and Backus, said her complaints confused them. "The thing that I find so troubling is that she repeats this notion that it's a commercial workshop," Tam Steckle said. Adam Jan Steckle. "We are truly not aware of any noise."

The couple is equally surprised they haven't been targeted. These home, for instance, has generated noise—but no complaints from Headrick.

"I like to point, and during the summer I'll have the windows open, and I have put on Led Zeppelin on occasion, and she's never said anything," Jan Steckle said.

For Backus, the situation is awful in every way. His house is near UVM, his alone make and a place where students make plenty of noise. "There are five houses all over. People are drunk every night, throwing beer bottles on your lawn," Backus said. Other neighbors confirm that drunk and screaming college kids are a regular feature of life there, and some have raised complaints, along with Headrick, about the noise and traffic volume generated by UVM buses negotiating South Prospect.

Backus said it strikes him as strange that he made it through college without getting a noise violation

—only to become a target after returning to Burlington as a married father of two with a small livelihood.

"It's just absurd that this can even occur," Backus said. "If the city was upset with what I'm doing, and they said, 'You're not really allowed to do that,' I could understand why this is going on, but it doesn't make sense to them, either."

## Good for the 'Hood?

Only a tiny percentage of complaints to city zoning officials make their way beyond the administrative process and into Vermont Superior Court. During fiscal year 2013, four of the 1,330 decisions made by the DRR ended up on the court docket.

Although this one has been more dramatic than most, it's not unusual, according to White, who notes that people get very invested "in making sure their neighborhood stays peaceful and quiet and private."

That's exactly how Headrick has cast her efforts — as a fight to preserve the peace — but from Tam Steckle's point of view, "that's doing more damage to the neighborhood."

Backus said he and his wife, Sarah, saw at their worst and they've even considered moving. "This has taken my hours and hours. I have a family, a job, a business, and the just doesn't stop."

Headrick blames Backus for their protracted battle. In her statement, she wrote: "Instead of trying to create harmony with the adjacent neighbor, the applicant's multiple misrepresentations to the city, violation of his permit, and disrespectful words and actions are the most cause of this conflict."

The bigger picture? "The standards for a home occupation suggest the DRR is determined that the home occupations will have no or little impact on the neighborhood," said DRR chair Hart. "Tension is increasing because residential neighborhoods are subject to other pressures, such as growth, greater density and student housing. This tension will likely increase since the new economy is making it easier for people to work from their homes." □

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modern food safety standards. He predicts that producers, such as Dabbs, will start asking that of producers as the coming years. "We do have to change with the times," says Catting.

The Sorbian, and most other commercial sugar makers in Vermont, have embraced the new technology. "Innovation is a good thing," says Sorbian. New methods make sugaring easier and more profitable, they've elevated sugaring from a part-time pastime to a viable livelihood for many producers.

But Sorbian says the new research is "bigger than buckets to tubs." While other advancements have tweaked operations in the woods or the sugarhouse, this is different. The forest itself is threatened.

"To me it comes down to this," says Sorbian. "As long as the sugar, sug-

THIS IS THE LAST WILD-CRAFTED CROP THAT IS COMMERCIALY GROWN IN NORTH AMERICA, ASIDE FROM FISHING. FOR THAT TO DISAPPEAR IS JUST REALLY SAD.

LAURA SORBIAN

aring is the last wildcrafted crop that is commercially done in North America... For that to disappear is just really sad."

It's not tradition that worries Catting; it's dollars and cents. He says the industry needs to make sure there's enough demand for maple syrup before it dramatically ramps up production. Last year was a record-breaking year for the crop in Vermont. 13 million gallons. The number of producers is still growing at a rapid clip. Catting estimates a Canadian mill putting in 200,000 taps near Montserrat. Another big operation is going live in Killington.

"There's a lot of people adding 20,000 taps, 40,000 taps," says Catting — "just huge numbers. This industry is already growing by leaps and bounds." Underlying his concern is a simple fact: The high cost of maple syrup — which is generally between \$40 and \$50 per gallon — depends on demand for the sweet stuff exceeding supply. □

Contact: kottky@vermontjournal.com

# At the Junction of State and Federal Law, I-91 Checkpoint Becomes Site of Legal Collision

BY MARK GAVIN

**U**S Senator Patrick Leahy, the local chapter of the American Civil Liberties Union and highway-driving Vermonters shared a victory last week. The Department of Homeland Security has dropped plans to operate a permanent "internal checkpoint" at Vermont.

The Border Patrol claims a right to stop and search travelers without reasonable suspicion or a warrant within 100 miles of an international border. More than 90 percent of Vermonters live within that zone.

U.S. Sen. Patrick Leahy has long questioned the department's habit of commandeering a rest stop off Interstate 91 in Hartford — 87 miles south of the Canadian border — where federal officers have the authority to inquire about identification and nationality and detain motorists for additional questioning. The senator even launched a formal inquiry.

Concerns about the possibility of a permanent checkpoint were heightened last year when the Vermont chapter of the ACLU released documents showing that DHS had conducted detailed studies of dozens of locations in Vermont as potential sites. Privacy advocates warned the transparency on the rights of innocent people, while turning up nothing more than minor drug infractions in the name of national security.

"The wide latitude is current law for setting up checkpoints far from our borders has led to numerous lawsuits of law-abiding local residents, with minimal value to border enforcement," Leahy said recently. "This is an intrusive practice for local residents, subjecting Vermonters to needless and pointless delays and questioning. It simply is not a productive use of border enforcement dollars."

Last week, DHS changed its tune — sort of. In response to Leahy's inquiry, it referred his office to a letter that it had "completed a thorough review and



analysis of a provision at the I-91 temporary checkpoint and does not have any plans to construct a permanent checkpoint in Vermont."

But it wasn't a total surrender. Sporadic checkpoint operations may continue.

"A key objective of the Border Patrol's strategic plan is to identify risk activities along the border continue to evolve," the agency wrote. "Checkpoint operations on the Northern Border serve an important function as part of that strategy to deter and prevent the anticipated exploitation of US roadways by those who take part in illicit cross-border activity."

## 'Nothing More than Marijuana'

The change came too late for Dorren Rennis, a 44-year-old Massachusetts resident who faces criminal charges and a threat of deportation to his native Jamaica as a result of being stopped in Hartford last and a half years ago. Just a week before the Department of Homeland Security's

decision, the Vermont Supreme Court ruled on lacking search-and-seizure signs.

In upholding Rennis' conviction for transporting two pounds of marijuana in his car, the state's highest court found that Vermont police officers acting alone may have lacked the authority to conduct the search — because they would not have had probable cause to stop him in the first place.

But because the search was initiated after federal

**THE DEPARTMENT OF HOMELAND SECURITY WON'T OPERATE A PERMANENT "INTERNAL CHECKPOINT" IN VERMONT. BUT THAT DOESN'T HELP DORREN RENNIS.**

agents stopped Rennis' car — along with every other vehicle traveling south on Interstate 91 at the Hartford checkpoint that day — the parties affirmed a lower court ruling that the federal government needs to secure American borders through Vermont privacy protections. Thus, the drugs in Rennis' trunk could be used as evidence against him.

For civil libertarians, the January 13 ruling provided a fresh reminder of the threat they say is posed by internal checkpoints.

"That gives federal officers greater authority to operate in our state than others. It's the greatest of this case. This could not have happened in Nebraska," said Vermont ACLU executive director Allan Gilbert. "Many of these police activities done in the name of national security and up having nothing to do with national security and terrorism, and that is a good example of that. This is a case involving nothing more than marijuana."

Documents filed with various

Vermont courts tell the story of how Border Patrol agent Brett Overton pulled over Rennis' southbound 2004 Toyota Camry shortly before 7 a.m. on November 8, 2007.

As he did with every vehicle, Overton asked the driver about his citizenship. Rennis told him he was a U.S. citizen, later clarifying that he was born in Jamaica but, not seven months before, had permanent legal residence in the United States.

That would ordinarily be the end of the generally brief interaction between an agent and a motorist at the Hartford checkpoint. But Overton said later he smelled burnt marijuana in the car and asked Rennis if he had been smoking it. Rennis said, "No."

Suspicious, Overton ordered Rennis to pull to the side, where an agent with a drug-sniffing dog awaited. The dog walked around the car but did not indicate any drugs were present. Rennis got out of the car — it is unclear if he was ordered, or did so voluntarily — and the dog sniffed but not reacted.

Not that long after, Rennis conceded to the agent that he had indeed smoked marijuana in the car. Overton asked Rennis if he could search the car, and the driver agreed. Inside the trunk, Overton found a backpack. He asked Rennis to open it. Inside were two freezer bags filled with marijuana.

Aggravated on some contacted federal prosecutors, who declined to charge Rennis — a decision court documents fail to explain — all the agents called Vermont State Police. Four days later, state prosecutors leveled a felony drug possession charge against Rennis.

It was not his first. Rennis has previously been convicted of possession of marijuana in Virginia and possession with intent to distribute marijuana in Massachusetts.

In the weeks that followed, defense lawyers for Rennis focused on the expanded search and seizure procedures officers employed in an effort to get the evidence — the bags of marijuana — thrown out. Their argument: The internal checkpoint, while "seemingly" to protect the country from drugs, its roving and weapons not mass destruction, was in reality built for "general crime deterrence," which they claimed is illegal.

Their argument persuaded a Vermont judge — but only to a point.



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## Feedback

### READY, AIM, FIRED

Paul Heintz's January 24 Off Message post, titled "Fired Planning Chief: Considering Challenge to Montpelier Mayor," generated some feedback. The first email came from Gwendolyn Halberst, the subject of the story, who said the account failed to reflect that she had publicly challenged Montpelier Mayor John Holler before she was fired.

Heintz's post was not intended as a comprehensive examination of the conflict between Halberst and Holler. It touched on a hot history issue by way of exploring her decision to challenge him. Here is the relevant paragraph from the original post, which was also excerpted in last week's paper:

"Halberst would face off against Mayor John Holler, with whom she publicly tussled through-out the fall. After she was put on paid leave in November, Halberst accused the mayor of embezzling her money because of her suspension advocacy for public banking. Holler is a contract lobbyist whose clients include Wells Fargo and Bank of America."

Heintz does not correct the post because Heintz had noted that history, in summary, while focusing on Halberst's plea to run for mayor.

Unhappy with Heintz's decision not to run a correction, Halberst went to social media — specifically, the Vermonters for a New Economy newsletter — with her own criticisms of the coverage and encouraged readers to send as letters to the editor. All five are published below. Halberst did not submit a letter herself.

I am writing to object to the way your paper characterized the sequence of events that resulted in Gwendolyn Halberst being fired from her position as the director of planning and community development in Montpelier. You implied that she "accused the mayor of embezzling her money" only after she was put on administrative leave. That is not true. She had raised a public objection to the way she was being treated long before the city took action against her. At first, the city said no discipline was likely. Then they fired her — after seven years of good service to the city, with no warning, as she please.

The mayor's excuse on the subject was a matter of public record and go back to early 2013. Paul Heintz was provided with these records, and ignored them, preferring instead to insist that her accusations were only after disciplinary action was underway. It's either buy journalism, shoddy journalism or biased journalism — take your pick. You were asked to state a correction, and you refused, basing your refusal on a technicality. She hadn't stopped saying that the mayor was acting inappropriately after she was placed on leave. In she had, alas, said it afterward. That and I state the correction. You made a mistake. Facts matter. Own up to an inaccurate sequential inference.



Gwendolyn Halberst

Montpelier Mayor John Holler is a Wall Street lobbyist with power over municipal bonds. Do you remember the L.A. Times in 1912? Paul Heintz and Steven Daps have shown themselves to be bank robbers, just like the rest of the pigs at the trough. Keep on sucking up to the den of thieves, scoundrels.

Theresa Brannell  
BAFSL

What a regrettable decision you made along with the reporter behind "Fired Planning Chief: Considering Challenge to Montpelier Mayor" by leaving out Halberst's history of disagreement with the mayor, you made

Cora Thornley  
37-234-0023

it appear that she is just over on her termination. Nothing could be further from the truth.

Hallenth has been targeted as a leader of a movement for public banking and not stuck down by an ideological ally (if not paid lackey) of the banking industry. Considering the highly politicized nature of this issue, I would encourage you to make efforts in the future to provide an adequate context, a timeline, even, for readers to understand the [canal] relationship between themselves instead of providing petulant opinions about what led to what.

David Buck  
GABT

Did Montpelier Mayor John Heller orchestrate the firing of Gaven Hallenth, the cycle longtime director of planning and community development? "I had nothing to do with it," Seven Days' Paul Heintz quotes Heller as saying. But two sources Heintz did not quote, though, Hallenth provided both, lay Heller's claim open to question.

In the first, last March, Heller protests to Montpelier City Manager William Fraser, "To respect myself and citizens, I still don't see how our city's economic development office can hold and promote views that are fundamentally antipublicist in nature."

Nine months before Hallenth's firing, Heller was telling Fraser that her advocacy of public banking — which already exists in Vermont, but could be expanded — was unacceptable, although she did do so on her own time. (Through public banking, Vermont could recoup the interest it pays Canada's TD Bank.)

In September, Heller wrote Fraser again, saying, "I'm really not confident... I'm not sure I see the point in meeting with her." Why? Because, having raised his concerns "before" with Fraser, writes Heller, "I assume they have been communicated to her, and nothing has changed."

The mayor "assume[s]" that the city manager has accepted responsibility for bringing to Hallenth's attention the mayor's concerns, and implies that Fraser has failed to do his bidding. And Mayor Heller, the lobbyist for Bank of America, had "nothing" to do with Fraser's firing of Hallenth. Really?

Don Champagne  
ST. JOHNSBURY

I'm a personal friend of Gaven Hallenth. I have practiced civil employment law for 39 years and I've consulted over 1,000 employees. In discharge cases, I've seen employees sue after a phony reason afterward to hide poor performance, and I've seen employers offer a phony reason afterward to hide an illegal decision.

So when I look at a case, I'm quite certain about the reasons given before, not after, the firing. Your post seemed by stating that Hallenth presented her reasons afterward, when she actually made it before. After she was put on paid leave in November, Hallenth accused the mayor of orchestrating her ouster because of her outspoken advocacy for "public banking." Yet the *Burrton Montpelier Times Argus* had reported Hallenth's reasons two weeks before, not after. To encourage a correction, Hallenth emailed you evidence that, earlier in 2013, Mayor Heller had twice strongly criticized Hallenth to the city manager for her off hours speaking about public banking. Your reporter and editor simply refused to correct their error, creating the false impression she only charged the mayor afterward. Yet the opposite is the more likely truth — the city created a phony reason to hide its sin — i.e. Hallenth's convictions speaking about public banking. I'm dismayed by your refusal to correct your error, and I'm sad that you misled your readers.

Peter van Schick  
CHARLOTTE

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# 'Mudtime' to Music: A Rising-Star Composer Collaborates With Vermont's Poet Laureate

BY AMY LILLY

**S**VERMONT'S five-year term as Vermont's poet laureate, begun in 2001, has been packed with readings. But this Saturday, at the VERMONT COLLEGE OF FINE ARTS in Montpelier, will be entirely different — for here and the audience. After Lea reads four poems from his collection *Ghost Pain* (2005), a soprano will sing them in a song cycle written for voice and string quartet by the Philadelphia composer Joseph Hallman.

Lea, 72, and Hallman, 34, have never met in person. In fact, says the poet in a phone call from his Newbury home, Lea has yet to hear the musical work — titled “*States in Mudtime*,” the same he gave his group of four poems meditating on the black Vermont spring.

Hallman has sent Lea a few electronically generated segments of the piece, says the poet, but that's quite different from a live performance. Saturday's concert, by soprano Abigail

Haynes Lennarz and the Montpelier-based **AND QUARTET**, will be the premiere. “So I will be almost as fresh to it as the audience will be,” Lea says.

Hallman, a Cleveland Institute of Music-trained composer whose art is rising, was “struck by [Lea's] poems” a few years ago and emailed the poet to suggest a collaboration, says the composer in a phone call. At the time, Hallman was engaged in a central Vermont and getting to know the area,

though the relationship did not work out. National Public Radio had recently named him one of the country's top 100 composers under 50.

Lea, for his part, says he looked up Hallman's website. Instead of the samples of music posted there and decided the composer's work “seemed so so small that it would turn me off,” he says wryly.

The suite of pieces he and Hallman decided on — the 8 not called “*Winter?*” and the last “*Winter: Holding onto Winter*” — features a speaker who acknowledges “darkness of weather and mood without falling into despair. As one verse reads, “*Show us April*

*showers! — cold and late — transforms the world to slats/ and so in the moment the darkness of white is night*.”

“The time is so calm,” says Hallman. “We look on what we've gained and lost and how that colors the moment. They're beautifully lived poems. They reflect all the good and all the bad.”

They're also somewhat musical — not least in being titled a “suite” — and Hallman wasn't the first to notice. Lea's poetry often attempts interplay between the 8 not love, improvisatory jazz, and verse. Last year he published an essay he wrote articulating that connection. “I'm kind of a failed musician,” Lea explains, and adds that he once dreamed of being “the White Coltrane.”

Lea dubs himself “not an obviously traditional formal poet” but one who “intox[ic] to play around with the formal properties of the language” using half rhymes, short rhymes and unusual meter, such as hexameter. “I'm very attentive to structure,” he says. “I'm always counting them.”

The poet's jazz bent has already resulted in a musical collaboration. Last April, the VERMONT CONTEMPORARY MUSIC ENSEMBLE performed 8 pieces by Vermont composers, including **WOMAN BLUE** and **AND AROUND BLUE**, which were inspired by 30 of Lea's poems.

Lea calls that musical collaboration, and the one with Hallman, “a high point of my term as poet laureate. It's been so refreshing and so different, a great shot in the arm.”



Joseph Hallman

## Edward Koren Is Chosen to Be Vermont's Next Cartoonist Laureate

BY PAMELA POLSTON

**W**HEN he learned he's to be the next cartoonist laureate of Vermont, Brookfield resident and longtime New Yorker cartoonist **EDWARD KOREN** said, he was “touched and humbled by it all.” It's a typically low-key, self-deprecating response from the guy who has drawn more than a thousand wryly witty cartoons. Featuring hairy creatures with long noses, the single pencils gently skewer human foibles — particularly those of the overly earnest, PG-obscured type.

“It's a goof in a way, isn't it?” Koren said, then immediately began to riff

on the idea of a laureate. “I'm growing indoor larders — I'm making a vouch!” He paused a beat and then added, “Maybe one made of copper so I can wear it your round in Vermont!”

Koren will be recognized on the State house floor, with or without woe, on Thursday, February 27. He's just the second cartoonist laureate of Vermont, on the heels of Burlington's **JAMES KACHALA**.

During his three-year term, Kachala posed in cartooning war lodges off over the state, created a poster celebrating winter in Vermont and collaborated with

Vermont Poet Laureate **SYLVIA LEA** to produce the Vermont Double Laureate *From Up* book for the Vermont Arts Summit last fall.

Will Koren follow suit? That remains to be seen. He will be giving a public lecture following the Statehouse recognition, though, at the **CENTRAL VERMONT CARTOONISTS** in White River Junction.

Though Koren has lived in Vermont



MICHELLE KALL, is turning out the next generation of talent.

Cartoons have always had a home

For his part, Hoffman is no stranger to literature. He has set to music poems by writers from Emily Dickinson to the living poet Justin Hiram. One of three new compositions featured by the Bethesda, Md., chamber ensemble Inscribe on its recent album *Spring Abysses*, Hoffman contributed six mood pieces based on the horror fiction of H.P. Lovecraft. Reviewing a September 2012 performance of these works, the *Washington Post* applauded the "whisper, shouts and other noises" in the compositions and called Hoffman "the one to watch."

For "State in Madras," Hoffman was particularly sensitive to Leis's use of textual quotes in his poems, from Robert Frost, the Book of Psalms and other sources. The composer "digitized" those shifts in tone by having the soprano speak them. The final result "moves between singing and monodrama," he says.

Hoffman approaches music with a wide circle of reference. The composer grew up in a poor Philadelphia neighborhood and attended a school for refugees and "functional refugees" — artists for children of single, strapped parents, of whom Hoffman was one. Outside of that basic education, he became "a voracious reader and an autodidact," in his words. He completed

a year of architecture school before heading to Cleveland, and has just obtained a master's in liberal arts at the University of Pennsylvania, where he studied the gender-specific behavior of African American boys and men at a gay youth center in Philly.

That may seem remote from his composing efforts, but Hoffman's choice to pursue a "socially impactful" higher degree is part of his wider aim to "create and engage community," he says. He'll take on community engagement for real when he returns to Vermont this summer as composer-in-residence of the fledgling **GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL** in Jamaica, joined by his Cleveland institute colleagues, festival founder and former **OKAWANA** LOUVE, Hoffman will share a living space with the musicians and get to know the day-to-day community.

Meanwhile, he says, he hopes "State in Madras" will similarly "create that community" in the case by making "connections between the audiences of these two groups — music and poetry."

## INFO

The 322 Quartet and Algae Bay Quartet premiere *Joseph Hollman: Suite in Madras* on Saturday (February 17, 7:30 p.m.) at College Hall Chapel, Vermont College of Fine Arts in Waterbury. Free, info: 802-8754, [vcollege.edu](http://vcollege.edu)

## ART

at the New Yorker. Here's what editor David Shields had to say about Koren's work, as quoted in a CCS press release:

"The great imaginative artists, comic or satiric (what other kinds are there?), are great at least in part because they create a world. Baldwin's Harlem, Ruffalo's hamlet, Ghebbro's dachas. Ed Koren not only created a world — the Koren world — he both defined and reinvented, but all Koren — he also created characters, port houses, port

fantasies, to represent and give voice to all of our anxieties, joys and craziness. Long live Ed Koren, his world and his creations!"

We'll be catching up with Koren again to find out how he plans to spend his laureate time. The honor, he said, "gives our lovely profession a touch more respect." ☺

## INFO

Ed Koren talks on Thursday February 27, 3 p.m., at the Center for Creative Studies in White River Junction. Contact: [ccs.vt.edu](http://ccs.vt.edu)

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## Two Out of Three: Original Works by Vermont Playwrights Dominate Lost Nation Theater's Winterfest

BY XIAN CHIANG WAREN



PHOTO BY MARYGROVE LASHER

**WHETHER LASHER INTENDS IT OR NOT, HER SCRIPT GIVES EVERYONE — SHRINK, ACTOR AND AUDIENCE — PLENTY TO CHEW ON.**

## Comedian Cindy Pierce Talks About Sex, Female Anatomy and What College Students Can't Learn From Porn

BY ETHAN DE SERRE

**C**OMEDY PIERCE delights in her imperfections, so she'll be the first to tell you. Though her catalog of one-acts is likely no longer than anyone else's, the New Hampshire comedian is better equipped than most to laugh about them—and to make others laugh with her. Pierce, who bills herself as a “comic storyteller” (“I don’t tell jokes,” she says. “I can’t even really remember a joke”), performs her latest one-woman show, *Comfort in the Struggle*, in Dover and Burlington this month. In it, she makes light of her embarrassments, her sexuality and her body to hilarious effect.

“Something that is so normal for someone else never seems to be smooth for me,” Pierce, 48, says in a phone conversation. She’s shopping for everyday events such as slipping for clothes and washing her hands. “It used to be that I’d get embarrassed, recover and be able to find the humor later,” she

says. “Now, in the middle of a situation that is embarrassing, I can see that it’s going to be a great story for me.”

Pierce knew this change of perspective was complete when, in the middle of giving birth to her first child, it dawned on her how “outgroups” the situation was, and how she couldn’t wait to tell her friends about it.

The comedian’s observations about sex and female anatomy are particularly here, and comical. Especially risqué is her story about a rather unfortunate case of poison ivy, and Pierce’s misguided attempts to soothe its itch. *Comfort in the Struggle* is billed as “adults only” since she is unashamedly frank, though never vulgar. The word “vagina,” for instance, comes up quite a lot.

Pierce’s frankness is partly motivated by her desire to upset the stereotype that females should behave “properly.” The other part is not taking herself too seriously. As she

errors and gesticulates onstage while showering her own follies, Pierce is clearly comfortable with her body and her outer personality.

“My message is not to be embarrassed by who you are,” she says. “That’s the comfort in the struggle.” Pierce adds, “It’s something I try to instill in my [three] children: never to think you’re better than anyone else.”

“Were all gonna stumble,” she says. “Pick yourself up.”

Pierce and her husband, Bruce Lagendach, own the area where she grew up. Pierce’s last in Exeter, NH, the couple bought it from her parents in 2002. A rural New England inn may not seem like a breeding ground for sassy comedy, but Pierce gives credit to her childhood experiences there. “I

**“Y**ou’re missing the point — my thought, the way I think, has changed,” says Hannah, an 83-year-old woman perhaps suffering from dementia. She’s a character in *Isabel*, one of two original plays by Vermont playwrights that will be showcased at next season’s ninth annual Winterfest this month.

“Let’s do something to determine the loss of your thinking,” replies Dr. Grey, Hannah’s psychiatrist.

“There may not be a loss,” Hannah insists. “There may just be a difference.”

When audiences encounter these two characters, one a by-the-book psychiatrist and the other an aging woman whose mind is slipping, their first impulse may be to start analyzing the patient. That impulse is likely to be exacerbated by the playwright’s revelation of a pair of canine hauntings that Hannah relates to as human fears, and by her serene, serene monologues at the end of her

think I learned pretty young that when guests start having a bit of a cocktail, you can really try out your brain,” she says. “You learn to read audiences.”

She’s become especially keen at reading high school and college audiences, between her workshop and standup gigs, she delivers about 10 talks a year on issues of sex, gender, intimacy and pornography. Pierce has recently spoken at Colby and Bates colleges and will do so several times at Dartmouth College this year.

She’s been surprised by what she’s learned from young audiences. “College students know [Bible] about sex because there’s too much information out there,” Pierce says. “They’re learning about sex from porn, CNN, friends who have a lot of sex. Those are not reliable resources.”

**WE’RE ALL GONNA STUMBLE. PICK YOURSELF UP.**

CINDY PIERCE









## Two Out of Three

Lasher intends it or not, his script goes everyone — shock, awe and audience — plenty to show us, perhaps even more than his director's "individual alternative perspective" angles.

Feltche makes its debut on the second weekend of Winterfest, with performances from February 18 to 19. Five Eater's The Virgin Monologues, directed by Last Nation Theater's staff, takes Winterfest's first weekend, February 8 to 9. The festival closes with *Adapted From Samuel Beckett*, a one-man show from local performer and puppeteer **IAN JACOBSON** that runs February 20 to 21.

Jacobson, a longtime collaborator with **HEAD AND PUPPET THEATRE** who's gained international recognition for his puppets-in-theatre work, is hesitant to say much about *Adapted From Samuel Beckett*. In fact, in a recent phone interview, he initially shies to giving the same line LNT put on the program: "Ultimately it is about art, society and life itself."

But when pressed, Jacobson reveals that his one-man show will include clowning, bathing lights, lots of movement and absolutely no puppets or masks. "You wouldn't know it from the title, but it's a comedy" he says. "And even though it's about Samuel Beckett, a person can go in there not knowing who he is and still enjoy the show... It both ridicules and reveres Beckett, almost simultaneously."

Featuring artistic director of LNT **JOE BURT**, a longtime acquaintance of Jacobson, a film that has work was born from his "deep love" of the Irish-born playwright.

"It was a dialogue with Beckett," Burt says of *Adapted*. "It's different from his other work, which focuses on puppets, but this is him as a performer with a really bare stage, just trying to get through the evening — struggling and making his way forward in a very scary environment."

Asked how he selects shows for Winterfest each year, Burt says he just goes with his gut. "The selection process is meant to highlight Vermont performing artists who perhaps are not getting as much exposure as they should, and [we look for] new material," he says. "We never look for folks that want to come in every year. But it's instinct, to the end. I think [Lasher and Jacobson] are both really talented artists." ☐

## INFO

Last Nation Theater presents from Feb. 8 to Feb. 21 at the Montpelier City Hall Arts Foundation, with three productions over three weekends. The Virgin Monologues will run February 8 to 9, 10 a.m. February 13 to 15 and Adapted From Samuel Beckett, February 20 to 21. Evening performances are 7:30 p.m. on Thursday, Friday and Saturday with Sunday matinees at 2 p.m. \$10-\$30. More info: 255-0482, lastnationtheater.com

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### Pink Test

**Y**es. We know this because cancer is transplanted by accident all the time.

Organ and tissue transplants have saved countless lives. But they pose risks, one of which is transplanting a disease from the donor to the host. In the case of cancer, there are two primary scenarios for transmission: cancer that forms in the transplanted cells, and cancer cells that are directly transplanted.

There are loads of case reports telling us this happens, but how frequently is hard to say. Although studies for the most part suggest the risk is low, results have been all over the place.

- Looking at 30 years of transplants, the United Penn International Transplant Tumor Registry found when a donor had cancer, it was transplanted to the recipient at an alarming 42 percent of the time. Kidney, skin, and skin cancer were the most commonly transplanted types.
- In contrast, a study by the United Network of Organ Sharing found zero cancers transmitted via 1,236 organs transplanted from donors with cancer.

However, a review showed most of the cancers in question were either low-grade or non-melanoma skin cancers.

- Another UNOS study of 168,000 U.S. transplants from 1994 to 2001 found just 21 transplanted cancers.
- A study of organ transplants from deceased donors in the United States from 2006 to 2007 found cancer and disease transmission in general occurred less than 1 percent of the time. Other studies have put the risk of cancer transmission at about two in 10,000 transplants.

When a recipient does develop cancer from a transplant, the prognosis is generally grim. Usually they are already weakened people placed on immunosuppressant drugs to prevent organ rejection. Treating transplanted cancerous organs typically involves stopping the immunosuppressant drugs and removing the organ, subjecting the patient to another major surgery and a return to their pre-ill health.

A study of 104 cases of cancer transplanted to kidney recipients from 1948 to 2002



HIV can be both hidden and visible. In one instance, doctors transplanted four organs and cancerous bits of tissue from a 33-year-old gunshot victim with no known HIV risk factors into more than 50 recipients. Then they discovered he was HIV-positive. At least seven people, including all four organ recipients, contracted the virus.

Rabies has been transplanted via cancer transplant, the most common type of transplant and normally a pretty safe one. In one case a person who died of undiagnosed rabies donated two corneas, killing both recipients within 50 days. In another case rabies was transmitted from an infected donor to the four recipients of his liver, kidneys and an artery, quickly killing them. All Transplants and cytoplasts — infections that are generally no big deal for people with healthy immune systems but are scary for transplant recipients — have been transmitted via heart transplant. Kidney transplants appear to be especially problematic, with several different types of fungi, parasites and bacterial infections reportedly transmissible from donor to recipient.

Notwithstanding the risks, even when doctors know a prospective donor has cancer, they

don't necessarily rule out donation. The waiting list for organ transplants is so long — currently 37,000 Americans — that under the right circumstances the risk is sometimes deemed worth taking. If the cancer in the transplanted organ can be isolated and clearly removed, for example, the medical team may advise a recipient it's worth a shot. One study of 45 kidney transplants involving tumors less than three centimeters in diameter found only one recurrence of cancer in nine years.

There's no guarantee, though. Again, correct transplants are thought to be fairly safe, but at least one case of cancer was transmitted that way.

Once in a while a transplanted-cancer story has a happy ending. In a case reported in 2006, a kidney donated by a father to his daughter turned out to contain previously undetected cancer. Surgeons were able to remove the diseased part of the donated kidney and keep the rest going. Update: The father had a potentially fatal cancer removed, the daughter got a life-saving transplant, and a year later both were alive and cancer-free. Never mind winning the lottery — you don't get much luckier than that.

### INFO

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## The Land Down Under

**S**o, Montpelier is pretty small for a state capital?

The customer sitting next to me in my Israeli, Joanna Dunsenright, was short and port, with shoulder-length, wavy straight blond hair. As she spoke, I noticed her slight overbite, a trait I find adorable in women, though not so much in men. (To be honest, when it comes to men, I can't think of a single physical attribute I'd dub "adorable.")

"Pretty small?" I didn't begin to cover it," I replied, chuckling. "Montpelier's population is about eight thousand. To put that in perspective, the second smallest state capital is Augusta, in Maine, and it has close to 20 thousand people. Heck, Montpelier doesn't even have a McDonald's. I actually don't know if there's a good thing or bad thing, but folks do seem to mention it a lot."

"Is the Capital Plaza a nice hole? I'll just be there for one night, and then I'm moving closer to the campus, I guess?"

"It seems like a nice place," I replied. "It's downtown, part up from the Statehouse."

Joanna was a student at the Vermont College of Fine Arts, the school perched on the hill overlooking the city. It's been through a number of incarnations since its founding as a seminary in the early 1800s. About five years ago, it transformed into a low-residency MFA program for writing (among other creative arts) and quickly established a reputation as one of the best in the country. I always enjoy visiting VCFA's students because I like writers, who tend to be valuable, inquisitive souls.

As we strolled along Interstate 88, the reason we nearly fell in a cloudless day,

the outside temperature shaker 15 below zero. Earlier in the day I had replaced a faulty outdoor thermostat — an asperspect, a really good move. "If you don't mind me asking," I said, "what's your account? I can't quite place it."

"Well, I'm an Aussie, but both my parents were born in Australia, so my English is a little bit more — I don't know exactly how to say it — maybe 'rounded' in the word. My husband's accent, on the other hand, is an Australian as in *hoolah* and *Yeggie*."

She pointed to me, thinking of her mate. "Yes, there's an establishing where I can hold down."

"Vegemite is that weird, salty yeast product, right? Everyone here knows it from that old *Men in Work* line from the '90s. It just arrived and gave me a Vegemite sandwich. Do you actually enjoy the stuff? I heard it's really an acquired taste."

"Meh. I like it well enough. But my husband, he loves him some Vegemite. And it's not that easy to find in Southern California. Somehow, he keeps us in a steady supply."

It was closing in on 10 o'clock when I pulled to a stop in front of the Capitol Plaza, and the streets were as quiet and still as a picture postcard. As Joanna was paying the fare, a young woman suddenly

appeared at my window, which I somewhat distantly lowered.

"Are you a taxi?" she asked.

The question, I recognized, was merely a polite way of opening the conversation. When your vehicle is marked "taxi" on three sides and has a taxi light on top, of course you're not, in actuality, a taxi, you're a licensee or a major weirdo, or you're just stolen a taxi.

"Yes," I replied. "That I am."

"Can you please take me to the ferry?" I seem to be stuck here."

If I'm not on my way to another call, or on route to the emergency room with a ruptured

spine, I won't turn down a fare. I made it on my timetable. "He was available." On one occasion, after dropping some customers in downtown Montpelier, I was hailed by a couple of folks, whom I proceeded to pick up — One, making me wait on taxi — and drive to their destination before blowing out of town. This probably violated a few municipal regulations, not to mention international treaties, but that's how I roll.

"Sure," I replied. "Let me just finish up with this customer. Why don't you jump in the back to get out of the cold?"

Under way with my new customer, I said, "So, I know how to get to Barre, but you'll have to guide me to your place, OK?"

"No problem," she said. She looked like she had just gotten off work, with her hair bad and back and a weary demeanor. Still, I could see she was an attractive woman, and there's nothing wrong with headbanging. "You bring just up from the open house, in an apartment building, your next owner?"

"Well, that's cool, then. Hey, did you need a ride or something?"

"No, I left my car at work because I had a drink or two. I called up the taxi company, but they said they don't operate after nine on weekdays. So why do you come bother answering the phone? That's what I was thinking."

"Yeah, I'm with you on that. When I'm off duty I always turn my phone off. In fact, sometimes when I take a phone call, the person goes, 'Are you working?' I know they're just trying to be courteous, but I answer, 'If you're talking to me, I'm working.' Pretty good, huh? Or maybe too smartass! Anyway, where do you work?"

"At the steak house at the hotel. I do pretty well. It's not, like, my dream job, but it's working for me for now. What about you? Do you, like, hate driving all day?"

"Gosh, that would be horrible if that were true! Wouldn't it? Nope, for some strange reason, I really enjoy driving folks around all day."

"Well, then," my customer said, "I guess you're a lucky man."

"Well, then," I said, "I guess I am." ☺

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# Marital Manners

Oh, Snapchat! Anna Post talks weddings and social media

BY JENELLE ROSSBERG

**W**ho doesn't love a beautiful wedding? Sisters Anna and Louise Post do, and they tell us how to do it right in the sixth edition of *Emily Post's Wedding Etiquette*—kindly bring their great-granddaughter the Huffington Post Emily Post Institute continues to provide us with proper-behavior info for that special day (and all days, really). That includes moments for the guests before, during and after the ceremony. In the new edition, the Post sisters set forth etiquette guidelines for a rapidly changing, high-tech, social-media-savvy world.

The love game has certainly changed since Emily Post's time, so to ease this year in *Emily Post's Academy Award-nominated* film, where a man falls in love with the voice of his spending system. It's easy to feel compassion for Joseph Pater's character, who yawns to have a witness to his life without the demands of commitment and human misery.

We humans naturally have the impulse to share our lives with others. And new technology has brought modern-day gratification to a whole new level—whether on Facebook, Twitter, Instagram, Snapchat, Pinterest or something invented five minutes ago. To some, the idea of prohibiting smartphone use at a wedding may seem unreasonable. Yet there's something to be said for digitally disconnecting to better connect personally—especially with your friends or relatives on their wedding day.

Anna Post shares with *Seven Steps* why it's crucial to understand social-media etiquette first, technology can help modern weddings even more fun—and better. When as that much is too much! When is it better to check that smartphone at the door?

**SEVEN STEPS:** You and your sister, Louise, recently put out the sixth edition of *Wedding Etiquette*. How has modern technology changed the content from the books previous volumes?

**ANNA POST:** *Etiquette* is about being aware of how our actions affect those around us, and it's the same when it comes to how we use technology—it is helping our relationships, or hurting them? The inclusion of social media in this volume (as opposed to *etiquette*) was both during planning and on the wedding day in the last several years has created all kinds of new questions for couples and guests. How much posting is OK—and what about

using your work computer for wedding planning during business hours? Are wedding hashtags OK? What about emailed wedding invitations? Basically, your goals for planning and hosting your wedding remain the same: Keep the day special and don't hurt anyone's feelings. Technology just adds more layers to navigate while accomplishing that.

**SD:** How have social media affected behavior at weddings (as well as before and after), and what are the issues?

**AP:** Wedding etiquette questions about social media are usually about controlling how and when the day is shared. And it's not just the sharing (in the immediacy of the sharing). This new edition includes both personal best practices and how to guide others' use of social media on the wedding day. For example, some couples don't want guests Instagramming photos or tweeting updates during the ceremony. How do you make that request without being a busy body? That's where etiquette comes in.

**SD:** You shared with us that since your engagement announcement last year you've dealt with your own share of social-media frustrations. What have you learned from that experience?

**AP:** I got engaged in early November 2013 while on vacation. My fiancé and I had a short list of close family and friends we wanted to be sure to tell our news to personally. As we started making calls, we realized it would be a good idea to ask people not to say anything about it on Facebook until the weekend. That gave us time to make our calls without having our news scooped—and possibly hurting some one's feelings.

**SD:** You write in Chapter 4 of your book "The most important thing to remember about email, texts, Facebook posts, tweets, and other social-media interactions is that just because you can doesn't mean you always should." How might a couple communicate the principle to the

wedding guests without sounding like they are policing them? Can they indicate their preferences in their wedding invitations? Is it appropriate to ask guests to check their cellphones at the door, or at least to turn them off? How would you advise wedding guests themselves in regard to using social media before, during or after a wedding?

**AP:** To turn them off, yes. To check them, not unless you're an A-list celebrity getting married on the down low.

There are a number of places to let guests know that you'd like to have a social-media-free ceremony (I think asking for this during the ceremony is best, I think it's a lovely little thing to do at the reception, though you can try). Put a mention on any or all of the following: your wedding website, a sign at the entry area, the ceremony program. It's also a good idea to have a friendly reminder announced by the officiant or minister in the wedding party right before the ceremony starts.





you're talking about the wedding to lots of people who aren't invited, and down the wedding equivalent of not having enough gas for the whole class.

**SD:** Have you personally witnessed any wedding etiquette fiascos? If so, what happened? How was the situation handled (or not)?

**AP:** Yes. It involved a bus, an open car, drunk guests and a very slow bus driver. I will say no more, as I would like to erase that hour from my memory.

**SD:** Have you been a guest at a wedding where the ceremony and reception were technology free? If so, what was that experience like for you?

**AP:** I haven't, however, I think it would be great. (With obvious exceptions to stay out and call babysitters as needed.) People focusing on each other without devices getting in the way — imagine that!

**SD:** Can you explain the concept of an official Twitter ambassador? Who should be selected for the job?

**AP:** This is someone appointed to tweet about the day so the couple would approve of and/or so that when you focus on the wedding, I'm not a fan of this concept. Frankly in whom are you trusting? All of the people who aren't invited? Even if a special guest couldn't make it, tweeting to let the world expect them the details later around. Plus, anyone tweeting, including the Twitter ambassador, who is likely a close friend, is pulling themselves away from participating and being fully in the moment. This is the right time to log off and hit the dance floor.

**SD:** What is appropriate or inappropriate to upload on Facebook in terms of photos and announcements if you are the future newlywed? What if you're a family member?

**AP:** Let's go with appropriate, inappropriate could cover lots of inappropriate anything that makes a noninvited person feel excluded from the event. For family members/close friends specifically, I would add any negative comments or scolding of news to the superstitious last. Instead, check with the couple before sharing news of their wedding planning @.

## INFO

Emily Post's Wedding Etiquette: 5th Edition  
by Anna Post and Lizzie Post, Publisher: Macmillan  
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# Pair Traffic

Burlington International Airport prepares to send couples into the wild blue yonder of matrimony

BY XIAN CHIANG-WAREN

**B**urlington International Airport may have launched millions of journeys since it opened in 1970, but never before has it been the takeoff point for a marriage. That will change on April 12 of this year, when Jesse Walker and Germaine Mops tie the knot on the second-floor mezzanine. The Burlington-based, business-savvy couple will be the first to take advantage of the airport's new status as a wedding venue. As far as anyone can tell, says BTV's director of aviation Gene Richards, it's the first time a full-blown wedding will be held in an American airport, period.

"No one does this," says Richards, who first proposed offering BTV as a wedding venue last year. He says the idea came to him while he was brainstorming ways to utilize the airport in off-peak hours.

"I look at this as a public asset, and that there's times of the day when it's not being used very well," he explains. "It's a beautiful structure, and I do know at times they're challenging times in our community, our state and our country. There are people who are about to get married and would like to do it in a nice place and not necessarily break the bank."

"Not breaking the bank" by the way means that the airport is offering its space at the rate of \$1,000 for an entire evening of nuptial celebrations — reception, ceremony and late-night toasting included. Compare that with up to \$6,000 for a barn or hotel venue, according to the couple's wedding planner, Jackie Weiss.

A marketing manager at BBK, HealthGroup in South Burlington and a Calichester native, Walker acknowledges that the most common response her choice of venue elicits from friends and family is a laugh. "People think we're joking," she says.

But she remembers that she was immediately taken with the idea when her fiancé first got a phone call last autumn, asking if they would be interested. Richards had been Mops's longtime partner, and a mutual friend connected them after hearing of Richards's airport wedding plan and Mops's upcoming capsize.

"I was right away she would be excited about it," says Mops, a native of Cameroun who first came to Vermont when he was recruited for the University of Vermont's basketball team in 2000. Now a software engineer for GE Engineering, Mops met Walker on the dance floor of Red Square in



Jesse Walker and Germaine Mops will tie their daughter's knot.

Burlington, by way of mutual friend Corey Heron, who will DJ their wedding. That was six years ago. The pair started dating the following year, they had a daughter, Zara, who is now 2 years old, and have been engaged for the past year.

"I had been looking at a list of locations, and I wasn't set on something because none of it felt right," Walker recalls. She jumped on the idea of an airport wedding the moment Mops told her about the phone call. "Eight away, I was like, 'That's

it. That's our spot,'" she says. The uniqueness of the concept appealed to her.

Mops, the more reserved of the two, says they have done a lot of explaining since they decided on an airport wedding.

"The first thing people ask is where in the airport," he says with a laugh.

When, indeed? Walker and Mops have called on the usual parade of wedding organizers to help them transform the second-floor waiting area into a venue that feels, in the words of their wedding stylist, Javiana

Gaurin, "private within a busy space" for their reception. (The ceremony will be held on the UVM campus, to which Mops feels a strong tie.)

On a recent tour, Richards points out how sections of the mezzanine, including a now-empty restaurant, can be cordoned off from other corridors and stairwells to create a private gathering area — yes, before the security checkpoint — without disrupting the flow of passenger traffic.

"I had never even noticed the mezzanine existed," Walker says. "I had only come here to go places, never to being out or work. But as soon as I walked in, I saw the windows, the high ceilings, and I thought, 'This is it.'"

For its debut as a wedding venue, the mezzanine will be transformed into a New York City rooftop scene. Though the couple does not have any personal ties to the city, Walker says she liked the way the theme captured an intimate group setting and a flurry of activity.

"We need to make it feel private while making use of the fact that this's an airport going on in the floor below," says Gaurin, who came up with the concept with Walker. "We're not going to hide that — we're going to use it on the scene."

Many professionals have donated their time to the Walker-Mops nuptials. Benito Gaurin, wedding planner Watson of VT Eventful Events and their team, a slew of local vendors are on board, including the Vermont Tent Company, Blue Todd Flowers, Jesse Mann Design and Corbin's Cakes. The first that the couple's wedding is a "less" it seems, but created the local wedding industry just as much as it created the bride-to-be.

"I love the fact that it hasn't been done before. I love the fact that we are using resources from nature and smaller artists from our area. Everyone is pouring heart and soul into doing what they do best," Gaurin says. "It's such a team, and it's so an enormous challenge, and at my age, I like that — I don't like to do the same thing."

Watson — the winner of industry awards including Member of the Year from the Vermont Association of Wedding Professionals and the 2012 Wedding Wire Couples' Choice award — says she believes an airport wedding trend could catch on. In the decade since she first got into the wedding business, she's seen a number of changes in tastes and trends among her clientele. Ten years ago, Watson says, everyone got



married in hotels and resorts, cars, boats and outdoor tents are all the rage.

Of course, an airport wedding isn't for everyone. Interested couples will have to be willing to contend with

background noise from loud-speaker announcements and traffic from check-in and baggage claim on the first floor. Activity at RTV does slow to a crawl after peak hours, but Richards is adamant that all airport activity continues to usual through the wedding and any others that might follow. (He adds that the airport did not have to seek special permitting or zoning conditions to open to a wedding venue.)

how to ask yourself — why would you get married in a barn?"

Watson points out that many of the challenges that arise during barn weddings, such as lighting problems and limited electrical outlets, apply in airports as well, in both cases, they can be overcome with planning and creativity. "You can flip any space," she says. "You can have your wedding anywhere doesn't a space."

Whether the ceremony will take off at RTV or elsewhere, remains to be seen. If it does, it could give a boost to Vermont's wedding industry — which already contributes a significant sum



**AS SOON AS I WALKED IN,  
I SAW THE WINDOWS,  
THE HIGH CEILINGS, AND  
I THOUGHT, THIS IS IT.**

JAMIE WALKER

While an airport may be the last place some couples would want to tie the knot, there's no denying the idea is novel. "I do think this could take off, because it's unique," Watson says. "Horneau is such a wonderful environment, and there are so many couples looking for something different."

Richards, for his part, says he doesn't see any reason weddings in his airport wouldn't catch on. "For some people, it's old, but I would never get married in an airport, right? Like, 'Why would you get married in an airport?' But I think you

so serious, according to Steve Cook, deputy commissioner of the Vermont Department of Tourism and Marketing. "The wedding industry is very strong in Vermont," he notes. "Vermont is very unique in that it's a four-season wedding destination."

As for the airport's foray into the marriage industry Cook won't comment, since his department didn't take part in any stage of the planning. "But it's an interesting idea," he allows. "We'll be interested in seeing how it comes together in the first year."

For Walker, no airport but RTV would have made the short list. "I wouldn't get married in an airport other than Burlington. This is my home," she says.

New, Walker and Maps and their team are eagerly moving forward with wedding arrangements. And they're making themselves for another flurry of questions.

"I would say half our guests have no idea, because our intention goes out in two weeks," Walker says. "So I think we'll be getting a lot of phone calls." ☐



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# The Start of Something Good

Six committed couples look back on their first dates

BY SEVEN DAYS STAFF

**W**ho says people don't date anymore? Sure, the formal dinner date has gone the way of the supper club, and couples today are more likely to "hang out" (and sometimes hook up) before they start to think of themselves as "dating."

But ask any long-term pair about their first date, and stories of first cruises and the mooning rendezvous come pouring out. Whether they enjoyed a traditional dinner-and-a-show or a talk fest over fast food, these couples knew early on that something was clicking. Their stories could renew your faith in the dating game.

## Natalie Miller and Nathan Hartswick

Nathan Hartswick and Natalie Miller know when they got married — in September 2011, on the same day they launched a successful crowdfunding campaign for their business, Burlington's Spark Arts. They know when Hartswick proposed, because he spent six months planning an elaborate proposal weekend,\* says the astrophysicist. And they know they probably met during their Lyndeville school days, even though they don't remember it, because one day Hartswick discovered Miller's "fifth-grade chicken scratch handwriting" on his yearbook.

But their first date? It's hard to put a date to it. Back when Miller signed Hartswick's yearbook, the seven years between them were a gulf. Years later, when Miller was in her early twenties, she returned to the NEK from trying to kickstart a performing career in New York City and landed as a production of *I Love You, You're Perfect, Now Change* put on by her high school teacher. That happened to be Hartswick's room, who enlisted him to create.

At the time, "I was in another relationship," says Miller. "So it wasn't really on my radar." Hartswick goes on: "I thought she was cute and fun to be around. We just sort of developed this friendship."

"They don't start 'dating' until both the musical and the other relationship had ended. So when was this first date, exactly?"

One day, driving from her home in Lyndeville to his in Burlington, the pair stopped at Rainbow Forest in Mansfield. "That's always an adventure," Miller says. "And I remember I had chocolate cake and a Greek salad at the same time."

"The cake is, like, this big," says Hartswick, demonstrating.

Bolony owner Bill Treanor — well known locally for his pit of gals — chastised them up: "We told him where we were from." Miller recalls, "and he made some joke and started making an elaborate story up about how we were having a royal and meeting to the middle."



They weren't really breaking any taboos, but because Miller had just recently broken up with her boyfriend, "it felt a little bit like this," Hartswick says. "He [Treanor] basically created a backstory on the spot for us. It was hilarious."

"I was so uncomfortable being there," says Miller, who calls herself "around up super tight" in those days.

That soon changed, as the pair found out how well they got along. Hartswick remembers that he'd worried of dating someone in her early twenties — "too much drama." With Miller, however, "it so quickly became apparent that she was a down-to-earth person. It just fell easy."

"We're still like that. We just talk the whole time about everything," Miller says. Once she moved to Burlington, "we hung out, like, every day, and that's kind of never stopped." Today the two performers appear together at their classes, onstage with their tapcore troupe, even in Vermont Health Connect ads.

Since that day at Rainbow Forest when their relationship was still unofficial, Hartswick says, "You're become a lot more secure in yourself."

Miller chuckles, "You think?"

## Kristin and Jacob Albee

"I don't even remember it feeling cold," Kristin Albee says of her first date in 2006 with Jacob Albee, now her husband. That's even though it took place atop Mt. Phila in January. Or so she said.

Paired and warmed by whiskey-spiked hot chocolate, the couple topped off their first rendezvous by tapping down the central road at Mt. Phila State Park on a sled they'd hauled to the summit. "It was terrifying," says Kristin with a smile.

Jacob, a native Vermonter, jokes that he was less scared than his "Sunderland" date, a Pennsylvania native. They agree, though, that the occasion was unique and memorable — so much so that they got engaged at the snowcap, and have brought their young son, Axel, there on more than one occasion.

Before sliding down from the peak, the pair sat there talking, watching pyrotechnic fountains light and getting to know each other. "It was very easy and honest and fun," says Jacob. "I don't feel like either one of us had any particular agenda or put on any sort of mask."

The pair had met through Jacob's jewelry making business after Kristin's mother bought her one of his rings for



NANCY HARRISON



a birthday gift. When it turned out to have an superfluous. Kristin brought it in turn pair.

Now, the couple co-owns Burlington. Jacob, 42, is the business manager. They have since expanded their family with a daughter, Nell, 10, all they know during their first date, says Jacob, is that "we would be having another date."

ETHAN DE SEIFE

## Ken Anderson and Rebecca Hall

West Townsend-based duo *Harvey* are known for their beautiful folk songs, breezy songs that wind around easy melodies and gentle harmonies. Often featuring little more instrumentation than guitar and bass, their music

is spare, tasteful and full of grace. Ken Anderson and Rebecca Hall really do make sweet music together. So the longtime couple's first date had to have been something classically romantic, right? Perhaps a picnic in a rolling Vermont field, or an elegant dinner at a fine bistro?

Bob: They went to White Castle. "We had dinner there and signed autographs," says Anderson, who says he had dropped by Hall's kitchen to inquire as to return a note he'd borrowed from her roommate. "We got to talking about double cheeseburgers, and I didn't miss a beat."

"Clue?" says Hall. "I wasn't even sure it was a date, exactly."

Dots or not, Hall describes the dinner as "hangover" Anderson, however, chooses a different word.

"Indigestion," he says. Grassy sliders aside, both Hall and Anderson say their chemistry and attraction were immediate.

"We had the same sense of humor and kind of a lot of the same things," Hall says. "There was no awkwardness."

"I liked Rebecca all right, especially her gap-toothed smile," says Anderson. "I always assume that everyone loves me, but she seemed more accommodating than most."

## I WASN'T EVEN SURE IT WAS A DATE, EXACTLY.

REBECCA HALL

Hall was not the only accommodating one. As their afternoon date turned to evening, the weather turned cold.

"Ken said that I was shivering and instead an leaning me his jacket," says Hall. "I found that to be very romantic."

And that act of chivalry led to a post-White Castle good-night smooch?

"Yes, believe it or not," says Hall. Hall and Anderson will enjoy their 10th wedding anniversary in April. And it won't be a complete surprise if White Castle is part of the celebration.

"I am happy to say that we have been at many White Castle since that time," Anderson says. He adds, "However, we do tend to make more of a thing about our anniversaries."

Might the couple do anything different if they do re-meet on that first date?

"I'd bring a jacket," Hall says. Says Anderson, "Maybe bring fries?"

DAN BULLES



## Jen and Bob Martin

If all the world's a stage, in Shakespeare's view, then Jen and Bob Martin are having a pretty fantastic run. After a first few between the theater-loving couple 11 years ago, when both were cast in a production of *A Midsummer Night's Dream*. He played Bottom, a character that famously wakes to find himself partially transformed into a donkey; she was a fairy court attendant.

Though their characters don't interact much in the play itself, Jen and Bob frequently crossed paths backstage. "We just got to talking before scenes," Jen says. "I think we actually occasionally got in trouble, because we were making jokes and not paying attention to what was going on."

Bob was warmside looking, a strong attraction right from the get-go. After the show wrapped, he asked Jen out on a date to see *Kismet* and Juliet, in which a friend was starring. The pair met up with friends for pizza, and the group went to the show together. "It was a nice, safe first date," Bob says with a chuckle.



Jen and Bob Martin

All those post-getting-to-know-you, balcony-romantic-bustle-the-past-a-spectacle-during *Midsummer* poured through their first date evening in the audience of *Kismet* and *Juliet*. "It was really funny, because the more we talked based on body language," Jen recalls. "It was really awkward on that first date, because he kept trying to put his arm around the chair, but I'm not as heavy as he was, so the reclining chairs were at different levels."

After their official first date, both knew they were connected. But it took a while before either thought the words "I do."

"We'd been dating about six months to a year when I kind of realized she was the one," says Bob, who can't pinpoint the occasion to a specific moment.

Jen remembers having similar thoughts. But she knew something serious was up when she and Bob did their act show together a date-night simulation that the University of Vermont put on for student orientation.

The group of actors divided up to perform the same date-night scene for different crowds of incoming UVM freshmen, and Jen and Bob were in different groups. "I was so jealous!" Jen remembers. "Like, you're snuggling up to some other girl. And I think he was the reject."

Jen and Bob Martin had the knot four years after their first date.

XIAN CHIANG-HARRIS

## The Start of Something Good

### Stacy and Miro Weinberger

It is fair to say that Miro Weinberger met his now-wife, Stacy, because he wasn't providing very good adult supervision on the playground.

It was 1996, and Burlington's future mayor had just left a job in Florida and was headed back to Vermont for grad school. In the meantime, he spent a week couch-surfing at the home of the aide in Washington, D.C.

"To be helpful while house-sitting," Miro recalls, "I agreed to take their 3-year-old, Lily, to her childcare."

"Nanny school," remembers Stacy, who worked at the school as a teacher.

Miro showed up early that morning; his rememberers allowing Lily to climb too high on the monkey bars, "which got me some attention on the playground."

"My co-teacher came down the hill and said, 'Stacy, there's a cute guy here with Lily. You should get down them,'" Stacy recalls. "A lot of my friends had met men through work, but the only men I met were 6-year-olds and dads."

Stacy and Miro chatted only briefly, but several parents remarked on their obvious chemistry and later



Kirsten Fricke and Christina Olstad



Stacy and Miro Weinberger

restaurant in northeastern D.C., then went out to play pool.

To kill time while waiting for a pool table to open up, Miro broke out a deck of cards. Stacy admitted the only game she knew was craps, which her grandfather had taught her. Coincidentally, Miro's grandfather had taught him that game, too. He agreed to play but challenged Stacy to "make it interesting." The hour had to buy the women dinner the following night.

## WE HAD OUR SECOND DATE PLANNED IN THE MIDDLE OF OUR FIRST DATE.

STACY WEINBERGER

"So we had our second date planned in the middle of our first date," Stacy recalls. "Sure enough, I ended up leaving him alone."

Did Stacy know on their first date that Miro was a go-to the cops and smokes. And, yes, he got a good-night kiss.

"I'd gone on a lot of mediocre first dates and not-so-interesting second dates, and when I felt like I'd reached 'be with my friends,' Stacy notes, turning to her brother. "But you made a good first impression."

"As I did you," he agrees.

Fast-forward four years: Miro and Stacy were married in 2000 at an art museum on Long Island. Their flower girl? Lily.

Now, Burlington's First Couple have two adopted girls of their own, Li Lin and Ada.

### Kirsten Fricke and Christina Olstad

Kirsten Fricke and Tina Olstad agree on a lot of things that they first met at a University of Vermont Women's Center barbecue in 1998: that their immediate attraction was mutual, and that their first actual date was at Radio Room. Or at least, it started there. Impression of that occasion may only slightly Olstad calls a "sublimating" Fricke says it was "strange." This despite the fact that, she says, "a couple of Tina's friends 'suggested' to stop by and say hello. I guess Tina needed outside confirmation about me before we could have a second date."

The date kind of morphed into hanging out all day. "We went to the [Baker/Nixon] library to study together," Fricke recalls. "So nerdy, but we were both in school." After that, there was "dinner at an Indian restaurant," adds Olstad.

The chemistry was strong, and they were eager to see each other again, yet another woman was sure the other was the one — yet.

"I knew Tina was someone very special, and I was very excited to get to know her better," says Fricke. Olstad says virtually the same thing. "The date went really well. I was excited to go out again."

The women dated a couple of weeks for their first kiss. But they've been inseparable since. They graduated from UVM — Fricke in 2000 with an MEd, Olstad in 2002 with an EdS — and now live and work in Burlington, Md. The couple has been together five and a half years and tied the knot two years after that first date — in August 2000 at Kingsland Bay State Park. It was little more than a year after Vermont legislated same-sex marriages.

Fricke and Olstad say they haven't returned to Radio Room for anniversaries — although once they went to the adjacent restaurant, *Phases* (Quartz). But, says Fricke, "Since we no longer live in Burlington, our special trips to Vermont usually involve stops to Penny Chase — our favorite restaurant in the world."

KEN PICARD

JENELLE ROBERTS

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# Letters of the Law

Same-sex married couples reflect on the path to legal recognition

BY JO FOX

**B**efore Blogger Gary Russell and I moved to Vermont, we used to lie about our relationship. Oh, not to kale it: Persons who visit such a thing to stay private do not usually, friends and fellow members of their faith to their wedding. They do not write a column about their big day and publish it in a widely read newspaper. They would not accept a generous offer of free professional video and photography of the event.

We did all those things, but the year we married in a Newbury Roadhouse in 1996, was the same year the Defense of Marriage Act (DOMA) ballooned in way

of "angle" — for instance, when filing our forms, which necessarily require a signature asserting you are not committing perjury under penalty of law.

Nonstopler children's librarian Linda de Vol and community hostholder Simon de Vol never had to lie about their marriage.

She — Linda — is an F, and he — Simon — is an M. It says so on their birth certificates. Since their own big day, they have enjoyed the privilege of their special combination of letters. But they feel some affinity for our plight, because Simon was assigned an F in birth.

"One of the things that makes me love Simon," Linda says now, "is how comfortable he is in his own skin."

Whether M or F, Simon would still be the same person, the same self, the same unified body of cells combined to create a unique human being. Yet so much ado is made about those letters. Talking about the same experience of first starting to pass for M, Simon says:

"I'd be in a restaurant with your girlfriend, and people would look me and smile, because you wear [a] young couple... in love... People were aware of you, would give you eye contact and would include



through the US House and Senate. This new law defined marriage in a way that had nothing to do with consenting adults, love or commitment. Instead, it demanded that our country recognize only marriage as which an M and an F are involved. So, with Gary being an M and myself likewise an M, we married the same year we were legislatively told we were not really married.

For the next 17 years, our speech would be compelled under the implicit fifth commandment in DOMA created: Thou Shalt Lie. Sometimes I would engage in minor and inefficient civil disobedience by adding asterisks and notes to forms asking about my marital status. I would orally answer such questions with "Well, sort of," but many times I shamefully went along with the "sanctioned perversion

Simon recognized this error as an early age, and its correction is documented in the 2005 film *Funny Bunch*. By the time Linda and Simon met, the original F had been replaced by an M. They could marry without the hassle of a non-approved combination of letters.

Things would have been different if Simon still bore the mark of F. "We could have been the exact same people in the exact same relationship," Linda says. "But if he came from a country where they wouldn't change the F to M, we wouldn't be sitting here."

To be fair, Linda speculates, she might not have fallen for Simon when the F identified him. Not because of the letter itself, but because of how awkward and uncomfortable he was in his own body when that designation was forced upon him.

"This was a sharp contrast with the treatment Simon had experienced in a same-sex relationship. The restaurant would ignore you, and if there was another dyke couple that were older, they would ignore you, because they wouldn't want to draw attention to you."

Nancy Schatz is executive director of the Vermont Bicycle and Pedestrian Coalition. She and her spouse have always been F's, both on paper and by perception. An F and F forced so better than an M and M under DOMA. So these Vermonters have committed to each other more than once, each time confirming their status as two F's in love. Each commitment granted them a legal status that came closer to matching the reality.

That process wasn't without trials and tribulations. Schatz and her partner

witnessed Strepted the ugly debate that occurred in Vermont before civil unions, let alone legal marriages, could take place.

"[There were a] lot of boisterous comments being vocalized," debate says. "On the radio, on television, in the Statehouse, on the streets of Vermont... everywhere you went during that period in the late '90s when the debate was hot and heavy!"

Uglyness of a different sort reared their evil union itself, when they discovered that just because state law says this or that does not mean people are OK with this or that.

A few months after Vermont approved civil unions, Schaals and her partner had their ceremony at a camp in the Northeast Kingdom. It was a "quiet thing [out on the water]," Schaals says, "with just the minister... our friend who took some pictures and the two of us."

They signed the guest book just as they had when they visited the camp the previous year. Only this time, of course, they consumed the ceremony.

According to Sebald, the owners of the camp expressed their "real OK" in a

recalls — regardless of what their hearts  
said otherwise.

In 2010, the Supreme Court of the United States struck down Section 3 of DOMA, giving the states freedom to decide what marriage is. The federal government will go along with that decision, recognizing couples married under state law as, well, married. This returns to the pre-DOMA status quo has ignited a flurry of ongoing legal battles in several of the 30-plus states that currently have marriage equality laws.

Schultz says she hopes 2004 tax time will be more as less with the couple's otherwise fairly uncomplicated lives. IRS publication *Individuals* 2004-07 makes it clear that, for federal tax purposes, DOMA is no more.

The couple will get another vital new right, too: Given that Schultz is 54 and her spouse 62, "being able to collect your spouse's Social Security should your spouse die, is important to us," she says.

On the Social Security Administration's same-sex couples web page, the survivor benefits of same-sex spouses appear to be favorably addressed but information about other benefits remains unavailable.



**MANY TIMES I SHAMEFULLY  
WENT ALONG WITH  
THE UNADORNED  
PREPARATION  
OF "SINGLE"  
— FOR INSTANCE,  
WHEN FILING TAX FORMS.**

"nothing" letter that claimed the pair had "made a mockery of them [and] went behind their backs to do this." It further ransomed bringing in a priest to purify the camp. "In it," Schafer says, "we had had a real heart-to-heart. Good."

But time passes, and the sky hasn't fallen.

Nearly 10 years later, the debate on allowing same-sexers to marry was more civil, and in 2009 the state of Vermont made it so.

Schultz and her partner's second ceremony, a legal marriage in Vermont, was recognized at the state but not the federal level. They had to file a letter on their taxes, file multiple times and recompute to satisfy DOMAS. Then Shalhoup commanded "The federal government see us as two single women [and] the state of Vermont see us as a legally united couple." Schultz

As the time of this writing, SSA regional communications director Roberto Medina had not yet responded to my queries.

Bureaucratic disease notwithstanding, the forecast is clear:

Gary and I now live in Vermont, home of granite, maple syrup and true-blue values. In 2011, we got married married. We, like Schuch and her spouse, are still figuring out what this new-to-us legal recognition means for us.

I recently called GEICO and changed my status to "married," which netted me a small discount on auto insurance. More importantly, I didn't get questioned, challenged or otherwise told my marriage didn't count.

I sincerely reported that I am married, speaking the whole truth and nothing but the truth.

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Carving out time from busy schedules is as simple as "learning how to stretch out together after a ski or hike or hike," explains Borquist (speaking our athlete's language), "or [he] showed from a stressful day." That bodywork can also be as tantalizingly complex as finding "new ways to expand intimacy."

Besides doing bodywork with individuals and community classes, Borquist has moonlighted as a wedding official and writer of custom ceremonies, both those experiences inspired her to create Couples Thai Coaching. She'll officially launch the workshops on Valentine's Day, and will make house calls to help couples rotate a home-based practice. Since it can be hard to remember positions in the, ah, heat of the moment, Borquist writes down suggestions and even videotapes sessions for partners.

"Ten minutes and it will change



everything," Borquist promises on after Carlson remarks that he feels better blood flow already. "Your athletic performance will go up, and your stress level will go down."

Indeed, after learning a few simple movements — including "found pilates" and "our magic" — with Borquist's gentle guidance, Carlson and I leave feeling more connected, and committed to trying Thai bodywork at home.

OK, so he's been traveling for work every day since, and we're about to embark on our next adventure — camping and skiing at Snow's Stone Hut. But, after that, for sure, we'll be ready to try our new Thai twist. ☺

#### INFO

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# Secrets and Lies

Theater review: *Other Desert Cities*, Vermont Stage Company

BY ALEX BROWN

It's Christmas Eve at the luxurious Poles Springs home of Polly and Lyman Wyeth and the whole family is gathered. Like most families, this one has an philosophical feud: Is sex that can rupture at any moment. Mom and Dad are so staunchly conservative that Lyman was once chair of the GDB and Polly picks up life lessons from personal friend Nancy Reagan. Polly's sister, Billa, is still carrying the liberal torch. It's during her Jewish upbringing, as origin Polly has

conveniently forgotten. Left-wing daughter Brooke is a novelist pursuing art, while brother Trip is a TV producer pandering to America's affliction for brain-numbing entertainment.

There's people-pleasing for an observer to pick-hole them, but playwright Jon Robin Baskin seems to care as to peg his characters correctly. There is more to them than the r affluence or attributes, and he sets up rock contrasts between their actions and their words. In Vermont Stage Company's nicely polished production of *Other*

*Desert Cities*, the fine ensemble cast tells a witty, compassionate and surprising story of family relationships.

Brooke has picked up her life after a nervous breakdown by performing, what she considers a therapeutic and artistically vital act. She's written a bloody memoir focusing on her late elder brother's youthful political rebellion, which spiraled into drug use and violent protest. In Brooke's account, the parents are the bad guys, their emotional and political rigidity drove Billa to suicide, and she uses this family drama to illuminate America's cultural pathology. The book is about to be published, and Brooke wants to prepare her family

Polly and Lyman, by contrast, want to seal up that part of their past. For the conflict that ensues leaves Trip juggling his allegiances and Billa cheering on Brooke, while Polly fulminates and Lyman wavers. The stakes rise even higher when family secrets come to light, and actions taken with the best intentions have devastating consequences.

Baskin has inhabited so emotional shalom rooms that engage between affection and aggression. Director Mark Allen Gordon emphasizes the comedy and counters its acidity with calm, offhand physical contact between the actors. In other words, he shows us a family whose members simultaneously act and love each other.

The warmth Gordon draws from his actors is designed to make us care about them, no matter where we stand on the political spectrum. By letting the verbal stale lead without much incident, Gordon keeps the focus on the play's humor and shows that this family knows how to heal as much as hurt. This production emphasizes the characters united of the dramatic conflict but still delivers the complex psychological story in Baskin's script.

Renee Zellweger has memorized, eat and wrapped herself in Polly's style, which might be termed California Imperialism. From hairstyle to stage movement, she conceals privilege and assurance in a performance of true grandeur. Her Polly's unshakable confidence means we can't quite hate her; as a mother-in-law, her opinions may be, Zellweger shows the courage and perseverance that make this character



**THEATER**

admirable. And she goes beyond limits, sheer strength to catch Polly's wrath and vulnerability.

Ena Gil, as Brooke, is adept at the comedy and cunning in her ability to deflect the family's slings and arrows. When her mother ditches out a dig at her writing career or politics, Gil has Brooke pretty much shut in place — she neither engages nor explodes, but instead answers with wit that's never laced with anger. Gil's Brooke is too smart to lose control, and too fresh from her breakdown to risk real rage. Her backbone astringe, and especially her banter with her brother, read authentically.

Bill Carmichael's Lyman is perfectly convincing as a former movie star — his self-assurance and good looks have just a bit of been splayed on top. Carmichael captures Lyman's network of infamy, and when he projects his Daddy's little girl eyes on Brooke, it's done so thoughtfully that we know he's learned from her not to push too hard. Carmichael is endeavoring to show genuine affection for everyone in the family, ready to take out their angry tongues and bark in their process.

As Trip, Justin Quadertrah has a comically cheerful presence, filling the role with a bubbling mix of repartee and irreverence. He may be an adult, but the family seems to equate producing an iconic TV show with never growing up, and Trip plays along. Still, the viewer begins to suspect Trip is quite good in his job, and it's a miracle to watch him off. Quadertrah is playful and alert in every scene, quick to spot tension and find a new way to de-hat it.

Dana Block troubles Sela without curping up her alcoholism relapse and subsequent recovery, or her black-sheep status. Her herbs come through, but Block avoids jockeying for attention like Sela.

It's not quite the ticking time bomb that Boris might have intended, but instead assumes a slightly dreamy connection with the proceedings. The restraint lets her capture both the easy laughs and the tender ones.

Having designed a small, in-the-round set, Jeff Mosdinger has little space with which to work, but he produces elegant notes of opulence. The white palette makes a clever connection between luxury and emptiness.

The lighting design by Jeffrey Salzberg is tied more closely to mood than to space. When it wants to amplify the family drama through a blacklight glow or a sudden transition, it demands a little too much attention. But Salzberg generally supports the production style well.

Cora Finner's costumes beautifully delineate the characters. Polly and Lyman are dressed so perfectly, you either want to yowling their worlds or tear them to pieces. Trip's ironic and unironic costumes give him just the right helper, capable-of anything look.

Gordon has helped this cast mesh into an ensemble capable of occupying the intricacies of family communication. They make the comic dialogue positively ring, and reveal deep relationships founded on love but challenged by past events. The play, a finalist for the 2012 Pulitzer Prize for Drama, is a beautiful mix of wit, character and storytelling. A family secret makes one terrific stage implosion. (D)

## INFO

Other Desert Comedy Jam/Volunteer Event, directed by Mark Allen Gordon, produced by Westmont Stage Company, through February 16, Wednesdays through Saturdays, 7:30 p.m., Sundays, 2 p.m., at Playtopics in Huntington 562-8150, [wstc.org](http://wstc.org).



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# Secluded Supper

Feasting at Killington's Ledgewood Yurt

BY CORIN HIRSCH

**S**it on a chef's hat to be exceptionally suitable when it comes to feeding their guests. From family-friendly macos, steak and chicken burgers to the high-end dinners expected by urbanites at day's end, they have a list of culinary grunts to cover.

Still, until a few weeks ago, I'd never heard of a coast dining experience once remotely akin to Ledgewood Yurt. During a reception at Killington Ski Resort's new Peak Lodge, food and beverage manager Scott Harrison described it as a "Moosehide yurt" with five course meals, nestled in the woods and accessible only by a 15-minute sleigh ride. I pictured a tent strewn with colorful tapestries and rugs, the sound of horse-head fiddles wafting from inside. Winterize the reality: I had to go. Even for Killington — practically its own mini ski megalopolis, with every variety of eatery on site or close by — this sounded wild and exotic.

I reserved a date weeks in advance — dinner is only served at the yurt on Friday and Saturday nights — and counted down the days.

When the appointed Friday night arrived, my date and I wended our way through the labyrinthine Snowbowl Lodge and found our 30 fellow diners apping spiced hot apple cider. At the sleigh exit, leave promptly at 6:30 p.m., the staff tries to gather everyone early in the Vermont Fresh Cafe.

We filed outside and trudged up a small hill to the waiting sleigh, which was tethered to a snowcat. Once all were seated on the sleigh's benches and nestled under woollen blankets, the snowcat rumbled to life.

The icy air whipped our faces as we charged up the wide, dark Snowbowl trail, left chains frozen overhead and the lights of Killington scattered below. The



The cozy-yurt interior of the Ledgewood Yurt.

sleigh could border on unpleasant when the temperature dips into the teens, but this night we were blessed with a mild, frosty 28 degrees.

About 10 minutes into the ride, the snowcat banked left and entered the woods as a much smaller trail. Pine boughs closed in overhead. Moments later, the Ledgewood Yurt came into view: a round, tentlike cabin slightly sunk into the snow and sparkling with tiny white lights.

We filed up the steps to the deck and into a round room with canvas walls, at was roughly 10 paces wide, and a woodstone along one side made the

place very toasty. The tables pushed against the walls — fitted with pewter plates, tankards and flickering taper candles — looked medieval. A bar on one side of the room was strewn with more white lights, and the yurt's wooden beams seemed above us almost protectively.

Once we shed our coats, it was interesting to see how the other diners had interpreted the concept of fine dining in the woods. Most of us wore in sweat-soaked gaiters anchored by snow boots, though one woman wore a string of pearls, and a never-ending jay sported a navy blazer.

No two-tops were to be had here, so everyone was seated at tables of four or six, so strangers quickly became acquainted. "Well, here we are," said Michael Joseph, a member of Killington's media staff and our escort's name.

This is the Ledgewood Yurt's first season on the Northbrook Trail, Joseph said. It used to operate in an even more remote location on Bear Mountain but

SECLUDED SUPPER BY PHIL



More food after the classifieds section. PAGE 40



# SIDEdishes

BY COEN HIRSCH &amp; ALICE LEVITT

## French Twist

Cafe Providence chef takes over Waterbury's oldest restaurant

The Wandering Moose Cafe is no longer French stores, pastries and wines will soon replace it inside Waterbury's **OLD WATERBURY** when its restaurant reopens in one Providence on Elm Hill.

If the name sounds familiar, that's for a reason: Chef **ROBERT BARRAL**, owner of Providence's **Cafe Providence**, is the force behind this second outpost.



"It will be 10 years [that I've run Cafe Providence] in July, and I was so ready for some thing new to get the opportunity come up, I couldn't turn it down," says French-born Barral, who lived in Waterbury when he was executive chef of the **NEW**

**ENGLAND CLUB** and says "It's a bit like going back home."

While Barral owns the new business, **ITON A&D**, his current sous chef, will move to Waterbury to oversee its kitchen while Barral continues to helm the Providence restaurant. Another will bring with him many of Cafe Providence's recipes, including the restaurant's famous surf-and-turf over saffron risotto.

The new menu should be in place by late February, when the staff plans to host a series of friends and family events before opening to the public in early March. "It's a menu that will follow the seasons," Barral says.

The bar will offer French wines, too, such as one bar anchored by the peninsular label wines French's family makes in France's Languedoc region. They include a rose, a Syrah, Chabernet Franc, blend, a Chardonnay and a Scavignon Blanc.

Barral was tapped by **WILLIAM MOORE** to take over as the hotel's general manager last year. "We have this very quaint little restaurant, but it never seemed to get enough 'oomph' behind it," Moore explains. Note also says "We're really excited it's exactly what we need here, excellent food at a reasonable price point."

The hotel has lightly renovated the 62-seat space in anticipation of the switch. Cafe Providence will be open for dinner six days a week, with brunch on Sunday.

— C.H.

## Pie by Any Other Name

GET THE PIZZA PROMPT AS FRANKIE PIZZA

Bartholomew's Bite Me Organic Pizzeria has been restructured, albeit under a new name.

**FRANKIE PIZZA**, **ERIC MEYER** and his girlfriend, **JANA BENT**, "picked up" the pizzeria's assets and reopened the funky spot on January 31, a few

## The Sweet Life

SWEET IT FALLS INTO BURLINGTON

The weather outside may be frightful, but that isn't keeping a delightful new food truck from feeding Burlington. **SWEET IT** is now serving in front of **First Street's** **ARTISAN** on Mondays, Tuesdays, Thursdays and Fridays from 11 a.m. to 3 p.m. According to chef-owner **STEFANO CICCIOLLO**, the days and hours may expand as word gets out about his business. He may even start serving weekend brunch.

Cicciollo isn't a new face on the Burlington food truck scene. He and his sister, **ANNA BENT**, debuted their truck at **Artisan's** **SOUTH SIDE FOOD STOP** in September, not long before the end of the Friday night event's season. Dolce VT also served food at a number of outdoor events, including the Champlain Music Market Fair.

Despite the cold weather, Cicciollo says, "I wanted to get out there. I had a food truck in my driveway." Following a few repairs, the big black truck is back up and running, ready to sweeten up the South End again.



Cicciollo explains that the name comes from the business' origin as a dessert truck and reflects his background in sweets. Before moving to Burlington, the Burlington native was pastry chef at Manchester five-star dining destination **THE SELECTED PASTRY AND BREADS RESTAURANT**. He originally devised the truck solely to pastries, but "I realized pretty quickly I couldn't really make that much off \$3.50 croissants," he says.

Despite Dolce VT's Italian name, Cicciollo calls his cuisine "intentionally influenced with Asian flair." And, his roots show in menu items including amonico and traffic-second fries, both served with herb slick. Last week, the "Asian flair" appeared in the form of quick-pickled veggies on a chicken sandwich. The food truck was delivered with pizza chapel and barney and served as a crusty cubanese roll. Dessert options included a fried apple pie and coconut macaroons.

As the truck's popularity grows, expect to see more ambitious sweet offerings, too. Cicciollo says croissants and pizza cotti will soon land on the rotating bill of fare.

— A.A.

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## Secluded Supper



you arrived so well could serve it in, do-it-yourself lunches of soups, lobster salads and smoked-meat sandwiches (The explained the tables as the party on a picnic deck.) The lunches have been popular, but the party is primarily known for its five-course dinner.

The servers filled our pewter cups with water, set down baskets of warm bread, and delivered wine and cocktails. The Vermont Maple Shake I ordered was a generous blend of milk, local maple vodka and Spiking Vermont Maple Liqueur; the glass had an alluring second sugar rim. I took a swig and felt as if I were staring with

desert.

In short order, the first course — or “First Experience,” as the menu deems it — arrived at our table. To be honest, I wasn’t expecting the menu. The party setting is as nice as itself that I’d wondered if the food might be an afterthought.

That assumption was wrong. My first bite of succulent lobster meat — kissed by a blood-orange-honey-truffle sauce — was tender and super-fresh, a dose of buttery goodness. Along with a cloudlike mushroom puree, bits of charred asparagus and microgreens, it

charmed my palate. This was a promising start.

Each “experience” followed in the same vein: Chef Greg Long clearly enjoyed layering sweet, smoky and fatty flavors, and each dish showed a playful sensibility. When the first course was busy and light, the second was viraciously earthy. Salty, silky slices of duck “beco” were fused onto a plate beside an intense, salty-sweet jam of caramelized shallots and red wine. A dusting of fleur de sel added texture and — well, more softness. And what was that late-y flower lurking in the dish? Hello, whoa truffle oil.

The third course was a sort of intermezzo, a relatively traditional plate of Vermont Creamery Creams, salted almonds, black fig preserves and crunchy wafers of lamb’s made with the sweet mash from Long Trail Brewing Company Imperial Pumpkin Ale. I

dragged all of it through a heap puddle of orange-blossom honey.

These comparatively petite courses were trumped by the largesse of the fourth: a flat-iron steak of beef tenderloin whose 20 days of wet aging intensified its umami luster. Since it

**I FELT LIKE THE CHEF HAD TAKEN US ALL ON A FLAVOR ADVENTURE AS ENCHANTING AS THE ONE WE’D EXPERIENCED GETTING TO THE YURT.**

# **SIDE**dishes

CONTINUED FROM PAGE 43

months after he'd taken over the business from previous owner **JOHN STUBBS**. He says the new business has a different staff, but he's chosen to hold on to O'Hara's recipes and menu, including quirky pie names such as "Ma Wrote This Right Now" and "Homage to Guido."

Pizzeria Patis, at 457 St. Paul Street, is open for take-out and delivery daily from 11 to 10 p.m.

— K.A.

## **Hot Entrées**

CLASSIC MEATBALL SUBS IN NANTUCKET ITALIAN COME TO JOHNSON

Wendell's **CLASSIC MEATBALL SUB** & **ITALY** isn't so shy anymore. After more than a week of soft-opening needs, it will

open officially this Thursday or Friday, says **ANDREW LACIE**, who owns the restaurant with husband **HARVEY**.

And, Ginger Lacie continues, the Mad River Valley is greening the restaurant with a pen area. "It's insane, but it's all good insane, so I'm not complaining," she says. The pub side of the two-sided eatery serves dinner from Tuesday through Sunday. The cafe offers breakfast and lunch Thursday through Sunday.

Executive chef **OMAR ISAMHANI** is longtime cook at the Balsam Grand Resort Hotel in New Hampshire, created the menu, which Lacie describes as "cousid food with a twist." Lacie says the most popular dish so

far is a barabeta pork shank braised in apple cider and served over grits. The house-ground short ribs and brisket burger "is kicking butt," she adds. So are salads, including one made with curly endive, smoked salmon and dill in a mustard vinaigrette.

Lacie says it's important to her to keep prices low. The burger is \$8, while a big breakfast including eggs, cheese, a fruit, toast and home fries ranges up to \$5.50.

A big change for Johnson this week: On January 21, **CHERRYBLOSSOM** and girlfriend **AUSTIN TAPSCOTT**, formerly of the **BEVERLY HILLS PUB & GRILLERY**, purchased the Elbow Pizzeria & Pub. The pair requested the spot on Tuesday evening as **DOOR-TOWN PIZZERIA & PUB**.

Ferguson says his goal is to return the restaurant to the status of a destination for comfort food and live music

that it enjoyed when he was manager under original owner **UNIVERSITY HILL**.

Downtown Pizzeria is often using themselves' crust recipe. New Jersey native Ferguson says it's important to him to have Italian food in the area that must be his standards. With the pizza now perfected, including an expanded range of toppings, he's especially proud of the homemade chicken and eggplant Parmigiana.

All that's left now is to establish a following. Live music on Tuesdays, Fridays and Saturdays shouldn't hurt, nor should Tuesday's \$2 salad and \$3 beers from **DRYDOCK BREWING COMPANY**.

— A.L.

## **CONNECT**

Johnson was the Twitter for the latest food group: **Ginger Harvee**. Please support **ANDREW LACIE**. Please visit:



Dark barabeta with chard, cutlet, and jam

was probably impossible to cook each steak to order, the chef wisely served them juicy and rare. He topped each with squares of 80/20 cheddar and perfectly granulated, then drizzled the meat in a savory Whiskey-Peg Straight Rye Whiskey reduction laced with a hint of Chinese spices.

I wondered if the chef was dreaming of warmer weather. Creamed corn, fishy trout-garum galetas and a few squares of white asparagus shared the plate with the meat. My only issue with the dish was that it was lukewarm.

That was most likely because every course was carried from a separate

kitchen a few steps from the yurt. In fact, the line seemed to extend into the snow, where a table was used for prep. During a trip to the kitchen, I walked past a chef filleting melted chocolate over with chocolate mousse.

Those courses anchored a veritable playground of small desserts. The machete mousse was joined by a moist banana-banana cake and pineapple and white-chocolate cream. A dollop of Austin port wine-and-plum syrup and some guava semibitter added tropical brightness.

By the end of the nearly three-hour meal, I felt like the chef had taken us all on a flavor adventure, so enchanting to the rest we'd experienced getting to the yurt. When he appeared with his staff at the end, we offered genuine applause.

Then it was back into our hats and jackets and onto the sleigh. The group was quieter, probably as distracted as I was in my initial state. As we pulled away, the staff waved at us from the yurt's entrance, then disappeared back inside and pulled the door closed behind them. It was easy to imagine those waiting there among the pines till their next visitors arrived. **B**

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# Nibbling Nuptials

Dining on samples at a wedding show

BY ALICE LEVITT



I was never the little girl who dreamed of being a bride. I was more interested in growing up to be Godzilla, or perhaps Skelator from *His-Mex*. If I crashed cities or ruled Castle Greyskull, I could wear a fancy white dress any old time, no man necessary. As a teenager, I told friends that if I ever got married, it would be in a bathroom at the Mall of America, by an alien impersonator.

So, basically, I'm not the romantic type. In fact, I don't do wedding invitations, flower-gift buying and embarrassing dance parties. Nonetheless, I recently headed to 580 WOOD'S Bridal, Bachelorette & Bachelorette Expo at the University of Vermont's Dudley H. Davis Center. No, my boyfriend of 13 years isn't making an honest woman out of me. I was there to eat.

A friend and former wedding ring-placed the idea in my head. She said she had made extra meals from the free stuff at the wedding show she used to attend to meet potential clients. I decided to take her off-the-cuff remark as a challenge: How nourishing are wedding samples? Would a noontime visit to the Bridal Expo allow me to skip lunch?

I drove over to UVM to find out and discovered a jammed parking area, despite having arrived promptly at noon. Many drivers seemed to have double-parked in their rush to get inside.

Once inside, I could see why the brides-to-be were in such a hurry. As one mother of the bride chatted behind me, she complained, "It'll take us an hour just to get in here." The line stretched from the building's entrance all the way up the stairs to the ballroom. Clearly, I had found my way to the day's hottest ticket.



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## food

Once I was in the Grand Maple Ballroom, about half an hour later, my first stop was obvious: The UVM home team had appetizers ready for me. No one will dispute that it sounds cheesy to have your wedding catered by Bakers, but the company's eatery, Flavors, boasts a staff that would make most Vermont families blush.

Led by former Burlington Country Club chef John Brander, Flavors' special event chefs are Kate Hays, of Burlington's sought-after Disk Catering; and Christophe Lemaire, chef-owner of the now-closed Christophe's on the Green, Vermont's legendary fine-dining destination. They're not a bad team to enlist to feed your guests and cheer on the local Bulldogs and football fanbase with semi-dressed, sometimes and post-nuptial.

At the bridal expo I wasn't the only one picking my mouth with Flavors' housemade terrini chips. While the real future brides, lured out almost uniformly in slinky gowns, may not have shared my goal of getting a full meal, they were just as interested in filling their stomachs with chips and dip. Of the three flavors, I was particularly fond of the toasty seed-potato-divined Mediterranean. I made a mental note to return to Flavors later if I was still hungry.

My original plan was to start with savory food, then do another round for dessert. But the crunch of the crowd was such that I realized I'd need to stay on track and hit each booth in order. That one or my chips-and-dip course was, comically followed by wedding cake from the Lighthouse Bakeshop & Lounge in Colchester.

Chocolate cake with raspberry buttercream? Yes, please. The frosting burst with berry flavor, even if the cake was a little too fatty for my taste. Plus, I was offered a coupon for \$50 off my rehearsal dinner. I didn't have the heart not to take it. Maybe getting a fake rehearsal dinner would be worth it to enjoy a chocolate butter-streak with pure-kiss cheese-donut-glaze or two.

At the very next pair of tables, belonging to Grand Life's Tasty Perceptions Catering, I found my main course. I started by attacking the cheese board, including a wheel of fine-topped with housemade jam. I showed my playful banter (filled with speech and humor into my mouth before moving on to cucumber rib sandwiches and Caprese dresses).

Finally, the end of the table revealed the mother lode: the show's only chafing

dish of hot food. The meatballs made were delicious, a meltingly tender blend of an Italian mom's secret recipe and a Swedish mom's proud tradition, bathed in a sweet and tangy tomato sauce.

So far, my meal had been pretty much on the major celebration food: groups of chips, cake and cheese. It was time to get some sides. Luckily, interesting chain Eatable Arrangements had me covered. I listened to the spiel and took a free calendar so I could score a skewered, heart-shaped slab of pineapple dipped in chocolate. But exactly a solid, but I took what

I could get. I was tempted to ask for a strawberry, too, but was afraid I might hear a note of "there!" like the one uttered by Mr. Bumble in the version of Oliver!

I was already hitting capacity, anyway. I suggested a petite chocolate-dipped cookie from the Middlebury Inn as a sugary warm-up on my way to the table for Richardson Seattle Street's. A number of more ample brides-to-be surrounded the display. Apparently, I wasn't the only one who'd spread the love of better than kinder market of cupcakes presented in tree stumps.

Which to choose? Some brides who had already started families took note, explaining that they were getting one favor for themselves and another "for the kids." Without that excuse, I passed up the apple-cinnamon with cinnamon butter cream and key-lime. Still, expedient in favor of a creamy-pink one. It was described as Champagne Sausage with a Champagne butter cream, and I did detect a light infection of alcohol along with the crunch of sugary-pink, powdered sprinkles.

The smaller display area beside the ballroom contained few edible samples, but I was able to acquire more vegetal matter courtesy of Hare Your Cake Catering. A server made her way through the show with asparagus spears wrapped in prosciutto, a satiating elegant offering from the Albany Pancake's catering domain.

By that time, I had officially exhausted my goal. I was full and would not be joining my boyfriend for a mid-afternoon bowl of cereal at home. (That's more his thing, anyway.)

The experience didn't make me a convert to weddings, but plenty of food options exceeded my low expectations of wedding food. Just about any of these options would be a far better culinary choice than whatever food this could bring to the Mill of America between 20

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**TECHNOLOGY BRING-ON DAY** *Library patrons learn to navigate the new catalog system and how to download e-books and e-audiobooks. Entry Public Library Middleburg 12 days free.*

**BLUE IS THE WARMEST COLOR** Whenville meets Emma, the two high school students form a relationship, unaware they represent social acceptance, sexuality and more. *Twelve in English* is written by Catherine Arts Center St. Johnsbury, VT 05818. 8-7-98. \$5.95. Info: 26-2600.

**CASABLANCA, SCREENING & DISCUSSION** Film expert Rick Altman presents the 1942 World War II classic starring Humphrey Bogart and Ingrid Bergman as a masterpiece of wartime propaganda. Casablanca Theatre, Oakland 7 p.m. Free (info: 424-3643)

**'THE DARK SIDE OF CHOCOLATE'** In their eye goes the documentary *THE DARK SIDE OF CHOCOLATE* (Renaissance) set in Africa to shed light on the issue of child labor on cocoa plantations. *City Market*, *Destination: 50th Anniversary*, *Sam and Sam*.

**WHAT'S IN A NAME?** Being a father-to-be reveals the characteristics that his offspring has inherited from character ancestors in this 2012 comedy French with English subtitles. *Colossal Audio Drama* 1. *Audiobook* 1. 30 pgs & 7.50 pgs, \$4 & India 149, 2012.

**INTRODUCTORY HIP-HOP FUSION FITNESS CLASS**  
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**RIPPED** Resistance intervals, power plyometrics, and core define the high intensity physical fitness program. North East Studio & Gymnastics, 873 Ave. C30 info: 639-9943

**THE MEDICINE OF THE BOMBAY CANNON: THE CHOCOLATE TREE.** TOWNSHEND SANDOZ Long and often unimpaired examination of the ancient plant origin and its status as sacred herbal medicine. A surveyor of the Dark Side of Chocolate follows City Marks I, Burlington, 5.29 to 10.00 p.m. \$6-80 preposterous in cyberspace <http://www.limitedspace.info> art. 10000

**Keywords:** child sexual abuse; disclosure; social support



Paul Rancière is changing the course of stage hypnotism one performance at a time. The board-certified hypnotist relinquishes his craft with "Mind Games," an interactive show in which audience members use remote controls and polling software to determine the course of events onstage. This innovative approach updates an entertainment practice with roots dating back to the 18th century. While the comedic elements are obvious, Rancière maintains a healthy respect for his occupation, noting, "It's fun, but it's also powerful." One thing is certain: The New Hampshire resident delivers an evening of awe-inspiring antics that will leave spectators on the edge of their seats.

**PAUL RAMSAY**  
Thursday February 8, 8 p.m. at 33rd Avenue Performance Hall, Janssen State College  
Free Info: 625-1400

100

swimming in Lake Champlain in February? While this second annual event, Dragon Phage participants welcome the opportunity. This chilly challenge began in 1996, when a handful of folks dove into frigid waters to assist Special Olympics Vermont. Now the annual event is the organization's largest fundraiser, with more than \$600,000 collected in 2010 by participants in Burlington, Newbury and North Bennington. This exceptional 8 a.m. to 9 a.m. growth is matched only by collective high spirits. Teams and individuals show vibrant colors and quirky costumes, enhancing the depth of winter and creating exuberant joy in attendance.

Saturday, February 6, 11 a.m., at Waterfront Park in Burlington. Donations, info, 888-333-2222. [www.burlingtoncheer.com](http://www.burlingtoncheer.com)

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FEB. 7 | MUSIC



# Kindred Spirits

**E**ric Bibb and Ruthie Foster are close friends first and a dynamic musical duo second. The longtime pals and collaborators take the stage as part of their aptly titled *Thanks for the Joy* tour named after a song written by Bibb first, performed by Foster. Both Grammy Award winners, the accomplished singer-songwriters embrace the tradition of African roots music. This dedication to their craft reflected onstage, where accompanied only by acoustic guitar, their voices soar. Playing off each other's strengths, the two draw from wide-reaching influences to deliver an evening of blues and soul.

**ERIC BIBB & RUTHIE FOSTER**

Friday, February 7, 7:30 p.m. at Chamber Center for the Arts in Randolph, 520-35. Info: 726-6404. [ericbibbandruthiefoster.com](http://ericbibbandruthiefoster.com)

**A Life Examined**

When he was 21 years old, Jaed Coffin left Middlebury College and moved to his mother's native village in Thailand, where he pursued ordination as a Buddhist monk. He captured the experience in the memoir *A Chant to Sooty Wild Elephants*. Years later, the self-named writer found himself living in Jensen, Alaska. There, he became a harpoon boat and won the middlesized title *True* in the tug proved worthy of literary reflection, as seen in the forthcoming *Roughhouse Friday*. Currently making his home in Maine, Coffin shares his gifts for the written word as part of the *Norwich Writers Series*.

**JAED COFFIN**

Monday, February 10, 4:30 p.m. at Milner Gallery, Norwich University, in Northfield. Free. Info: 689-3381. [writers.norwich.edu](http://writers.norwich.edu)



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SEE PAGE 6



FEB. 10 | WORDS



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**DELIGHTS AND SHADOWS**

"Delights and Shadows" is the poet John D. Lewis' fourth practice in poetry writing for adult poets looking for a personal practice. Try a new direct tool to embrace your heart, including poetry, diagrams and images to explore the life of poetry and develop fresh new work in a supportive setting. You're joining Jan. 29, 6:30-8:30pm, Location: Whittier Center of Vermont, 1000 Main St., 05401-0001, Burlington. Cost: \$10.00. Contact: [writing@johnlewis.com](mailto:writing@johnlewis.com)

**POWER FOR CURBS** "You Live and You Drive For Curb" Answers with poet David Cook. Learn to embrace your car as a vehicle for your life. This seminar will help you realize and adapt your

words to your auto situation. Join us and learn how to make your car a part of your life. 10:00-11:00pm, Cost: \$10.00, Location: Whittier Center of Vermont, 1000 Main St., 05401-0001, Burlington. Cost: \$10.00. Contact: [writing@johnlewis.com](mailto:writing@johnlewis.com)

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**Hot & Fit, A.p.m.** The month of 2012, Jan. 1, 2012, 10:00-11:00am, Location: Walnut Hill Hot Yoga, 107 Lightning Dr., 05401-0001, Burlington. Cost: \$10.00. Contact: [info@walnuthillyoga.com](mailto:info@walnuthillyoga.com)

**PHILIPPE TOSI, Crystal Yoga and Integral Therapy** offers a unique class in a supportive atmosphere. Experience enhanced body, heart, and mind, community classes and workshops. Virginia, 05401-0001, Burlington. Cost: \$10.00. Contact: [info@philippetosi.com](mailto:info@philippetosi.com)

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The Nevada River Challenge is a unique class in a supportive atmosphere. Experience enhanced body, heart, and mind, community classes and workshops. Virginia, 05401-0001, Burlington. Cost: \$10.00. Contact: [info@nevadachallenge.com](mailto:info@nevadachallenge.com)

**YOGA 4000** offers a unique class in a supportive atmosphere. Experience enhanced body, heart, and mind, community classes and workshops. Virginia, 05401-0001, Burlington. Cost: \$10.00. Contact: [info@yoga4000.com](mailto:info@yoga4000.com)

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# Something Old, Something New

Reggae star Tarrus Riley talks rocksteady, love and fatherly advice

BY DAN ROLLES

**J**amaican American reggae singer Tarrus Riley, 34, is fond of saying that reggae music is "the newest old music and the oldest new music." At first, that's a bit of a head-scratcher. But a listen to his new record, *Love (Remixes)*, betrays Riley's meaning into focus.

The son of reggae singer Jimmy Riley has risen to international acclaim on the heels of rooting pop-sung hits such as 2007's "She's Royal" and last year's "Genesis Little One Drop." But his latest record is pure rocksteady, a precursor to reggae that developed in Jamaica in the mid-1960s. It's a throwback, but one whose easy, engine sounds feel especially forward-thinking in an era saturated with electronic effects. By looking to the past, Riley is moving ahead, creating something new from something old.

In advance of his show at Club Metrostate in Burlington this Thursday, February 6, *Seven Days* caught up with the artist by phone to talk about his new record, his early days as a DJ and the best musical advice he got from his father. (PS: Try to read this interview in a delightful Jamaican accent.)

**SEVEN DAYS:** You've known more for contemporary roots reggae, so why do a straight-up rocksteady record?

**TARRUS RILEY:** I grew up around that kind of music, because of my parents. So it's not that strange to me, you know?

**SD:** But given the music that has made you well known, this is a departure.

**TR:** It is. It's something new. It's a different style of singing. Dancehall is my generation, the music I grew up on. So to do a full-fledged rocksteady album is definitely stepping out of the box. But at the same time, I'm no stranger to this music.

**SD:** Your father was a pretty famous singer, but when you started out your music didn't resemble his at all. The new album does. So is this a tribute to him?

**TR:** My father is a different person, from a different time, with a different voice. But it's funny that you say that, because this rocksteady stuff is closer to him. There is even a song on the album that he wrote, "Venom of Love (My Story)." He didn't sing lead on that originally, so the vocals are still my style. But that's his style of music.

**SD:** I gather love is the main theme of the album.

**TR:** It's all love stories. Rocksteady is lovers' music, you

know what I mean? So much so that in England they call rocksteady "lovers' rock." So it's different kinds of love stories, putting together music, breakup music, burning desire. That's the basic theme of it.

**SD:** Are they love stories from your own life?

**TR:** Yeah, man. From my life, from our life. There are definitely songs that come from my own experiences. I've had a lover. More than one, you know? [Laughs]

It's real and it's very sincere. It's feel-good music, you know? I think we could use some feel-good music, and I think music should make people feel good. So I wanted to do that, which I think I've done.

**SD:** You've given an interesting quote in several interviews: "Reggae is the newest old music and the oldest new music." What does that mean?

**TR:** The reason I say that is, if you think of reggae music, of Jamaican music, it has vintage roots. It comes from slavery, Nyabinghi drumming. The long of the music, Bob Marley, he is like in 20 years old, and he was still young. So that music is still young. Reggae music comes from an ancient time, but it's still brand new. Tarrus Riley is a youth, but I'm playing ancient music. So it is old and it is new. And that's why a lot of people think I'm older than I am. You feel me?

**SD:** Did your dad give you any advice about the music business?

**TR:** Make sure I get paid.

**SD:** [Laughs] That's good advice.

**TR:** It really is. He told me that as the music business there are a lot of ways to get paid. But if you're not careful, you'll work a lot and not be compensated the right way. So love it, and it's OK to love it. But make sure you get paid. Good advice?

**SD:** A lot folks would say that getting paid for music is becoming harder and harder. Do you agree?

**TR:** Not really. You just have to know how to do it and be aggressive.

**SD:** You got your start as a dancehall DJ...

**TR:** Yes, but not like a rock disc jockey. That gets twisted around on the internet. I was a dancehall DJ like the people I admire, like Shabba Ranks.

**SD:** Right, as in toasting. Do you still do it?

**TR:** Sure. But I think you hear the DJ more in my



I TRY TO INCORPORATE  
WHAT I USED TO DO AS A DJ  
INTO WHAT I DO AS A SINGER.

TARRUS RILEY

does a DJ into what I do as a singer. It gives me a different kind of vibe. So DJing helped me create a sound, a Tarrus Riley sound.

**SD:** You went back to the rocksteady as for your latest album. Any chance you'll go back even further in time and make a ska record?

**TR:** I actually started doing things like that. Once again, like in the new old music, because it has roots from all over the place. And I have a few ska songs I've written that might turn into an album. It's really cool music, and I think very modern, even though it's old. [G]

## INFO

To see Riley and listen to music with the Black Hot Band, this Friday and Saturday, February 6, 8 p.m. at Club Metrostate in Burlington. \$60/55.

# SOUNDbites

BY DAN BELLES



The Cultured Dwellers

## Signal to Noise

The big news on the local scene this week is the return of Signal Kitchen. Now, since the club's owners have lately focused their efforts on booking for ArtSpace, you may not have realized that SK hasn't lasted as long in its own space as a long time. And while the state of rock and/or roll goodness at the Pine Street hotspot has certainly been a welcome development, I'm a greedy, greedy man. When it comes to cool places to see live music in town, more is almost always better. So I, for one, am really psyched to have SK back in the fold. And when you get a chance to check out their (historically) raucous digs this weekend, I think you will be, too.

At this point, you might be thinking, *Hey, Dan, what's with the word "historical" in parenthesis there? Don't we already know the club is being renovated?* You may also be saying, *Wow, you're doing paragraphs in and haven't made a sports comment, awkwardly fit on Nike Gato or dropped in F-bombs. High five, dude!*

Thanks, guys. I'm trying. As for the SK renovation, I say "historically" because, judging from what I saw when I stopped by the club last weekend for a grand tour from SK's **WILL LARUE**, it's gonna take a minor miracle for them to finish in time for their grand reopening this Friday, February 7. I'm not saying they won't get it done. But it's gonna be a close call, because it's possibly the most ambitious

redesign we've seen since Nectar's closed up their joint a few years back.

For starters, Lark and co. are totally changing the layout with the notable exception of the stage, which remains in its original location along the north wall. But the lounge area has been completely gutted and reshaped. Next to that, and serving as a sort of divider between the rooms, a long bar will sit where the space runs by the balcony used to be. The bar area is elevated, which will provide some coffee or light bites for the cool kids/kushies who like to hang out in the back by the bar. The concert area itself has a more open feel, too. Oh, and there is a new, second exit closer to the stage area, which should ease the minds of those who felt a little claustrophobic in the basement rock hall—not to mention the fire marshal.

Aside from the cosmetic changes, the big story is that Signal Kitchen will be live streaming all of its shows. This was always part of the idea for the space, but it hasn't really been put in practice yet. Many of the club's shows have been recorded and you can watch those videos on SK's YouTube page. But Lark says he expects every show at the club to be available online, in real time. That's pretty dealer's cool.

Lark also hinted at a potential development down the road that might

just make Signal Kitchen the coolest joint in town. Sadly, he's never run to security on that one, under penalty of actually having to pay to see concerts. That's worrying, so you'll just have to wait. But trust me, it's rad.

In the meantime, Signal Kitchen reopened this week with a pair of free shows: Friday, February 7, with **CAROLINE BOSS**, **PLATO GARD** and **SAFARI**; and Saturday, February 8, with **CONSUMERS**, **BLISS THE COLOR** and **FRANCISCO DEAN**. And, yes, they'll still be handling the Artistbar booking, too.

## Brotherly Love

Moving on, the ever-assiduous **brotherhood** have a nice residency lined up every Wednesday on February at Nectar's. This week, on both February 6 and February 12, the DuBuffs will be joined by **MARCO SMITH** and **MICHAEL CHERRY**, who have been playing together a bunch lately. I don't want to put anything, but the last time Cherry took an interest in a super-talented young local singer, it was **ANNE MYRIAL**. I'd say she's done pretty well for herself (and that Cherry clearly has an eye, too, for remarkable talent). So South Cherry could really be a powerhouse combo. Rounding out the residency are local indie folk upstarts the **UNCOMMON MINDS** on February 19 and nationally touring singer-songwriter **DAVE DUPRE** on February 26.

It's also worth noting that the DuBuff brothers are currently working on a record of acoustic duos called *Money as Usual*. In a recent email to **733**, **DAVE DUPRE** writes that the songs are modeled on "the same cinematic approach taken by **BLAKE JOHNSON** and **DAVE ANGLIMAN**." Judging by some videos the DuBuffs posted recently from busking sessions in South Carolina that feature the new tunes, I'd say he's not far off the mark — though I'm not sure which brother is supposed to be Welch.

DuBuff adds that they'll be opening each residency with a set of and new acoustic numbers as a duo, before bringing out the full band. So you can figure that out for yourself.

SOUNDBITES BY DAN BELLES

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PERFORMING ARTS NEWS + VIEWS

For up to the minute news about the local music scene, follow **@liveculture** on Twitter or read the Live Culture blog [wendaysvc.com/theatre](http://wendaysvc.com/theatre).

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**BETH ORTON** FEBRUARY

**PARTICLE** JAN 19 - FEB 19

**EMANCIPATOR** FEBRUARY 19

**FIRST FRIDAY** FEBRUARY 19

**LOTUS LAND: A TRIBUTE TO RUSH** FEBRUARY 19

**BETH ORTON** FEBRUARY 19

**AER** FEBRUARY 19

**PAPER DIAMOND** FEBRUARY 19

**WILD CUB** FEBRUARY 19

**WINTER IS A DRAG BALL** FEBRUARY 19

**JOE PUG** FEBRUARY 19

**BIG GIGANTIC** FEBRUARY 19

**RAILROAD EARTH** FEBRUARY 19

**CHARLIE PARR** FEBRUARY 19

**BETWEEN THE BURIED AND ME** FEBRUARY 19

**BIG CHANGE ROUND UP** FEBRUARY 19

**DWEEZIL ZAPPA** FEBRUARY 19

**ZAPPA PLAYS ZAPPA** FEBRUARY 19

**IRATION** FEBRUARY 19

## WED.05

## Burlington area

**CLUB HATCHING** Live and local entertainment and DJ support. Resident, Johnny (DJ) Friday 8 p.m. to 10 p.m. \$10. \$10. \$10. \$10.

**THE GALT PLANET** Genre: Alternative (genre unspecified) 8 p.m. Free.

**HANDED & SWEET** 8 p.m. Free.

**HALLGROVE** Burlington. Genre: Indie. 8 p.m. Free. Resident: DJ support with DJ Craig. \$10. \$10. \$10. \$10.

**J.P.'S PUB** Pub & Grill with Live DJ. 8 p.m. Free. Resident: DJ support. 10 p.m. Free.

**JUNIPER AT METEOR** Resident: DJ support. 8 p.m. Free.

**LOUNGE & METEOR & CAFE** Genre: Indie. 8 p.m. Free.

**MANLEY'S PUB & PUB** Open 8 p.m. with DJ. 10 p.m. \$10. \$10. \$10. \$10.

**MORRIS MOORE** At the end of the night. Resident: DJ support. 8 p.m. Free.

**METEOR** 8 p.m. Free. Resident: DJ support. 10 p.m. Free. Resident: DJ support. 10 p.m. Free.

## Charles in Charge

You might not knowubby Charles, but there's a good chance you know his music. The late Louisiana-based songwriter penned a number of swampy R&B and rock hits, including "See You Later, Alligator" and "Walking to New Orleans." On his latest record, Small Town Talk, songwriter and vocalist **TRAVENOR MCNALLY** teamed up with New Orleans legend Dr. John to pay tribute to Charles. The album features 14 Charles songs lovingly reimagined with the help of some ace talent, including Vince G.E., Derek Trucks and Luther Dickinson, to name a few. McNally plays the Swamp Palace in Burlington on Thursday, February 4, with support from locals **BRETT HOOKER & KAT WINSKY**.

What the Seven Days are blog Live Culture this week for an interview with McNally.



TRU-05 (J) SHANNON MCNALLY (SINGER-SONGWRITER)

**ON TAP BAR & BOWL** Live and local entertainment. 8 p.m. Free.

**REVEREND** Live and local entertainment. 8 p.m. Free. Resident: DJ support. 10 p.m. Free.

**REVEREND** Live and local entertainment. 8 p.m. Free. Resident: DJ support. 10 p.m. Free.

**REVEREND** Live and local entertainment. 8 p.m. Free. Resident: DJ support. 10 p.m. Free.

**central**

**WOMAN** Live and local entertainment. 8 p.m. Free.

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## THU.06

**central**

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## FRI.07

**central**

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# SOUNDbites

CONTINUED FROM PAGE 33



Dustin Hays

## BiteTorrent

Speaking of Nectar's, I happened to catch RAY WRIGHT & THE DISCOMETHEORE SOUL BAND there last weekend. Here's my serious professional critic's take: holy shit.

That was best I've seen them, which is saying something. And judging from the line that ran from Nectar's to Mr. Mike's and barely moved over the course of the night, I'd say they're poised for a big year. Catch 'em while you can.

Meanwhile, in Barre... wait, Barre? (I'm being told, yes Barre.)

Ah, yes, meanwhile, in Barre, Montpelier indie band **AWAKENING MEAT**

emerge from their winter slumber for a show at Espresso Burea this Saturday, February 6. That band made up 2012 list of the best Vermont-made records with their driving R2 Rave. I'm told they've been hailed up at Egan Media with **BOB DYLAN** working on a follow-up, which is news that makes my ears all tingly. Also on the bill are fellow Montpelierians **MYSTERY POINTS**

sign of Spring Number One. The Burlington Discover Jazz Fest has announced some headliners for this year's jamnasty. They include **MACEO PAREDES**, a double bill with **NEA Jazz Masters RON CARTER** and **BEANY GOLDEN**, the King of Motown Swing **ORVILLE HARRISON** and 2014 Grammy

nominated vocalist **OSCAR WELSH**. **SARANY**. Only five months to go.

Last but not least, our thoughts go out to **BURTONGTON** friend **steve AARON BURTONGTON** this week. Monday morning, his Burlington apartment was gutted by fire. Fortunately, he was able to get out safely. But he lost pretty much everything he owned, including all of his musical equipment.

The early word from Burroughs is that Nectar's has a benefit show planned with the **UNCONSTITUTIONAL**, **BAND OF THIEVES** and **CARO BASTARD** slated for February 20. Stay tuned for more details on that in the coming weeks. **D**



Kevin O'Connell

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**SAVING PRIVATE RYAN**, 1958  
**THE CRIMINAL MIND**, 1965  
**HOSPITALITY**, 1966  
**SPICE**, 1967  
**UNCLE TYPHOID**, 1968  
**CRIMINAL MIND**, 1969

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3-26 MONTPELIER

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## TUE-THU

**FLUX INTERMISSION** No fluff. No rules to the 10th (10th dates only). 8 p.m. \$5

**EAST SIDE VINTAGE RECORD ROOM** Vinyl for sale. 7-10 p.m. \$10

**AMERICAN RECORDS & BOOKS** Turnover for sale. 7-10 p.m. \$10

**HIGHWAY SOUND SHOWCASE LOUNGE** Hosted by Jeff and Amy. 8-10 p.m. \$10

**MAINTENANCE PIZZA & PUB** 8-10 p.m. \$10

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## champs/leaves coffee

**CITY LIMITS** City Limits Open Party with Top 40 Entertainment. 7-10 p.m. \$10

**ON THE RISE BAR** Open house. 7-10 p.m. \$10

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**ON THE RISE BAR** Open house. 7-10 p.m. \$10

## New Folk

first rise to prominence in the 1990s, folk and electronics. As her career progressed, she grew more confident in her musical abilities, she began to shed the digital sounds in favor of a more organic approach. On her most recent record, 2011's *August Season*, the mood even further away from those early sounds, delivering a remarkable mix of atmospheric folk rock that Raine magnificently was "designed to become a classic." Catch Raine at the Higher Ground Showcase Lounge in South Burlington on Tuesday, February 11, with the **HAPPY FEEL**.

TUE 11 @ HIGHER GROUND (SOUTH BURLINGTON)



## regional

**HIGHFOLD** Two new releases. 8-10 p.m. \$10

**OLIVE BRICKLEY** The Olive Bricks. 8-10 p.m. \$10

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## SAT.08

## Burlington area

**ARTIST** Bands 100. 8-10 p.m. \$10

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## champs/leaves coffee

**THE SOUTH 8** South 8. South 8. 8 p.m. \$10

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# REVIEW *this*

## PossumHaw, Waiting and Watching

(SELF RELEASED • DIGITAL DOWNLOAD)



*Waiting and Watching* is the fourth CD that the northern Vermont string band PossumHaw has produced in the 10 or so years that they've been performing. It's tempting to call them a bluegrass band because of their extensive mission, but as the new record shows, the band can deliver a much broader musical palette.

Dissonant contrast to playing on their musical strengths, most notably the talent of Goley Graham, the band's chief

songwriter and lead fiddler. Graham has penned a mix of the 12 songs on the disc, and a few instant classics. These include the title track, a really catchy three-four ballad entitled "On the Loose Train" and a choogler/gospel number called "Shake Out the Chait." Graham's other high-profile gig is being one of the five vocalists in the bluegrass Gospel Project. With PossumHaw, the band's mission seems to be shy and enjoying their front woman's music. And that's a good thing, as the duo writes a real variety of soulful new songs.

The newest member of this Vermont acoustic quartet is bass man Mitch Rarnes, who played for years with the Addison County trio lined and Bonas. Rarnes is a master of many styles, and his contribution to the evolving PossumHaw sound include some previous low drive and a longtime, rock-solid rhythm-line foundation.

Act mandolinist Stephen Wood — who also team it up with the Modern Grass Quartet, another local bluegrass ensemble — guitarist Charley Rarnes and fiddler player Ryan Graham sound like they've been playing together for years, and they have. The instrumental core of this band has been those "acoustic gruel"

tendencies of some of the band's earlier recordings.

Peter Ragnish at Ad Astra Recording in Williston engineered the album, and the resulting snappy sparkle demonstration, once again, that he knows how to get the best sound from acoustic instruments. Graham's vocals and Wood's mandolin are right on time, where they belong, but all the players are in exactly the right place to show off how well they mesh as a band.

You can catch PossumHaw live as part of the Coffeehouse Concert Series on Sunday, February 8, at the Rachel Unsworth University Church, and Sunday, February 9, at the United Church of Westfield. *Waiting and Watching* is available at [possumhaw.net](http://possumhaw.net).

ROBERT BEZIK

IGAN TULIPANI WILLIAMS  
TULIPANI TULIPANI



## Duke Aeroplano & the Wrong Numbers, Live on Buck Mountain

(SELF RELEASED • DIGITAL DOWNLOAD)

Duke Aeroplano & the Wrong Numbers are a sister project of Good Line! "inspired fascinations" the Vermont Joy Parade. The two bands share a handful of members, a similarly vintage fusion sense — think extra from the *Wings* of New York — and, most importantly, a propensity for clever, energetic music and a flair for the dramatic. On their latest recording, *Live on Buck Mountain*, Aeroplano and company deliver a live album that could serve as a devilishly funny companion to VJ's own

recordings. But it seems a shame that this musical record would be overshadowed by that band's media efforts. Because behind the banjo-like mandolins, banjo-like bass and suspenders, the heart of VJ lies in the band's lively, on-stage spirit and understated (but pleasant) banter. And as confident as the VJ's studio records are, the best way to experience the band in person, ideally with a few Dos Equis

or Old Fashioneds, with dozens of your closest, wisest friends. It's a fact that *Live on Buck Mountain* emerges from the shadow of the Joy Parade. It is an experience unto itself.

Everything about this record is meant to evoke a sensory experience, from the 13 playfully lighthearted tracks — a wacky mix of comic, stage banter and glass chinking — to the album's packaging: a brown paper bag don'ts sealed with wax and includes lenses type-written on yellowing parchment. The result is an immense work that achieves that most of fests. It actually makes home listeners feel like they're part of the show.

Following a lengthy piano intro, the band digs into Bob Dylan's "Things Have Changed." Seen for the melody, Aeroplano's version is hardly recognizable — thank Dylan by way of Tom Waits' classic live album *Night Hawks at the Door*. It's a witty, soulful, blues- and boogie-infused jam. After the song, guitar and vocalist Jason Pura, aka Duke Aeroplano, tells the crowd he's spilled his beer all over his pants. That sets the evening's tone of comedy.

Following another cover, this time Willie Dixon's "I'm Ready," we get the first of five Pura originals, "Runners Lost

Woods." It's a moving, accordion-fueled song, based like much of Pura's writing with a thread of impending doom. But, typically, that sense of mental dread is lessened by a devilish streak. It's passed but playful as if.

The album closes on another original, "Working Is a Game." The song is a clever lament of the loss of side time in favor of having one's nose to the grindstone. A raucous, anthemic song along choruses leads to some ruminations. Duke Wills, a clear literary influence on the band. "Working is a curse! Working is a curse!" sing lead and crowd. Then, "It's the curse of the drinking class!"

Whether in concert or in the comfort of home, *Live on Buck Mountain* suggests we can all drink to that.

*Live on Buck Mountain* is a very limited release — ours was one of 100 copies, according to the band — numbered brown paper bag. So finding the album could be a challenge. In the meantime, you can check out the music of Duke Aeroplano & the Wrong Numbers at [duke-aeroplano.com](http://duke-aeroplano.com).

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GET YOUR MUSIC REVIEWED:

IF YOU'RE AN INDEPENDENT ARTIST OR BAND MAKING MUSIC IN VT SEND YOUR CD TO LEAH COLLIER, COLUMBIAN ST. 200 SO CHAMPLAIN ST. 300 S. BURLINGTON, VT 05401

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CLUB DATES

**FRANKY D'S** Warehouse Stage (open mic) 8 p.m., free

**HANGER HANGS** Jay Khan (open mic) 8 p.m., \$10

**MEETHEE & THE TROUBLEMAKERS** Night of the Day & Borneo 8 p.m., free

**ON TOP OF A HILL** (open mic) 8 p.m., free

**PEACHY BEE** 10 p.m., free

**RABBIT HOLE** Open mic 8 p.m., free

**SEVEN PAGES** Open mic 8 p.m., free

**STREET** Open mic 8 p.m., free

**THE TROUBLEMAKERS** Open mic 8 p.m., free

**WED. 12** Open mic 8 p.m., free

**THUR. 13** Open mic 8 p.m., free

**FRI. 14** Open mic 8 p.m., free

**SAT. 15** Open mic 8 p.m., free

**SUN. 16** Open mic 8 p.m., free

**MON. 17** Open mic 8 p.m., free

**TUE. 18** Open mic 8 p.m., free

**WED. 19** Open mic 8 p.m., free

**THUR. 20** Open mic 8 p.m., free

**FRI. 21** Open mic 8 p.m., free

**SAT. 22** Open mic 8 p.m., free

**SUN. 23** Open mic 8 p.m., free

**FRANKY D'S** Warehouse Stage (open mic) 8 p.m., free

**HANGER HANGS** Jay Khan (open mic) 8 p.m., \$10

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**THUR. 20** Open mic 8 p.m., free

**FRI. 21** Open mic 8 p.m., free

**SAT. 22** Open mic 8 p.m., free

**SUN. 23** Open mic 8 p.m., free



**Dark Times** Brooklyn-based duo **WICKED** began turning heads in 2011 with a gloomy shade of obnoxious-synth pop heard on their debut LP, *Dark Dark Lights*. Now the band is set to release an anticipated full-length follow-up, *Post-Everything*, due out in March, that promises similarly moody and melodic riches. Touring in advance of that album, Wickeds play the Meaty House in Wisconsin on Saturday, February 8, with local indie songwriter **WYNN**.

WED.12

**burlesque arena**  
**CLUB HEDGECOCK** Host, open mic 8 p.m., free  
**FRANKY D'S** Warehouse Stage (open mic) 8 p.m., free  
**HANGER HANGS** Jay Khan (open mic) 8 p.m., \$10  
**MEETHEE & THE TROUBLEMAKERS** Night of the Day & Borneo 8 p.m., free  
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**PEACHY BEE** 10 p.m., free  
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**SEVEN PAGES** Open mic 8 p.m., free  
**STREET** Open mic 8 p.m., free  
**THE TROUBLEMAKERS** Open mic 8 p.m., free

**chameleon valley**  
**CLUB HEDGECOCK** Host, open mic 8 p.m., free  
**FRANKY D'S** Warehouse Stage (open mic) 8 p.m., free  
**HANGER HANGS** Jay Khan (open mic) 8 p.m., \$10  
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# Female Foursome

"Textured," Vermont Metro Gallery

**C**urators often look for a unifying theme when tiffing a group show. It gives viewers a conceptual frame for seeing an assortment of pieces as a cohesive, comprehensible whole rather than as an arbitrary array of artworks with little stylistically in common.

"Textured," however, doesn't fit comfortably in the billing for the current show at the Vermont Metro Gallery. The term, which suggests works that evoke a diverse touch, deliberately does apply to some of the 40 or so watercolors, sculptures, prints, photographs and fabric assemblages on view on the fourth floor of the BCA Center. It's too far a stretch, however, to describe many of the others that way.

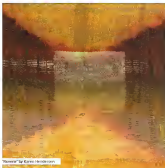
BCA didn't need to herd this diverse aggregation into a narrow notional corral. "Four Vermont Women Artists" might not be as pithy a title, but it would avoid tendencies categorization while implicitly acknowledging differences among both media and methods that viewers will notice more than the similarities.

That plain Jane alternative title would also highlight a species of show that means rare, even in an art world that's becoming less male dominated. Plus, it's consistent with the gallery's stated mission to "present and sell the artwork of Vermont artists working in a wide variety of contemporary media."

That said, texture is the defining element of Karen Henderson's fabric creations. The colorful, handwoven linen, wool, cotton and silk to produce relaxed, moody images that evoke Vermont landscapes. They also allude to the poetic paintings of American modernists such as Thomas Wilmer Dewington and John Henry Twachtman.

Henderson achieves literal depth in a couple of these mostly emerald pieces through the recessing of a rectangular shape that looks as though it could be a secret compartment or an entryway into another dimension.

The artist's practice of leaving her pieces by means of windows in color and pattern leads us to see horizon lines in her screen-printed-on-silk works. That perspective is reinforced in "Aweir" by triangular shapes on the top part of the composition that leads well read as Adirondack peaks and by a bluish, wintery



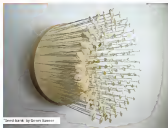
"Aweir" by Karen Henderson



"Polaris" by Mary Dempsey



"Untitled" by Jenn Wexler



"Seed Bank" by Karen Henderson

foreground suggestive of a large lake. The vertical stitching that the artist includes in some of her weavings is styled in "Aweir" like streaks of rain.

Texture is also a primary attribute of Gwen Siroon's wall projections. Scores of foot-long wire strands — as straight and nearly as thin as needles — protrude

in compact formation from a background board. Each is crowned with a seed — sunflower in the case of "Blackbird," pumpkin in "Seed Bank." There's also "Vish-Maple Cube," which consists of a small wooden frame suspended from the ceiling, as an idea pushed all over with the type of seeds kids call "helicopters."

These dynamic pieces look like they're about to vibrate. The torqued form of "Blackbird" seethes with so much coiled energy as a Richard Serra steel construction 1,000 times its size and one million times its weight.

Just as Henderson works in the traditionally frugal medium of needlepoint,



## BURLINGTON AREA SHOWS OF 2015

**LOVE** Photographs that represent gender, romance and desire by nearly 20 artists. February 5 through March 2 at Conference Gallery in Essex Junction. Info: 777-6660

**LIVELITERATURE** "Word Caravan," stories drawn from memory in free-form, observational, and poetic style. Thursday 10:30 a.m. Through February 26 at Pine Street City at East Union Info: 259-5222

**MARY TORMAN** Anne and other paintings by the local artist and poetess. February 10 through March 2 at Gallery 3 at East Street Info: 522-5222

**NICOLE MANDEVILLE** Landscape, acrylic paintings that explore light, shadow and perspective. Through February 12 at East Street Contemporary Art in Burlington Info: 522-5222

**REBECCA WEISBERG** Esther Allen Marks' is a multi-media installation incorporating sculpture, film and sound that imagines the evolving memory of an artist. Thursday and Sat. 10:30 a.m. Through February 26 at Burlington College in Burlington Info: 522-5222

**ROD HOLDS & JAMES VAN FLEET** "Fossil & Civilization" a collection of charcoal, water from paper, mixed media and found object assemblages. A film inspired by these lines and space and address issues of human history, climate and death. Through February 12 at Living/Working Center in Burlington Info: 252-1322

**ROADSIDE PICTURE** Large-scale full-photography depicting scenes of rural and suburban landscapes as depicted by Robert Rauschenberg. Through February 28 at Hurlingham in Burlington Info: 252-4740

**SUE HUNTER ANDERSON** "Monsters, Gods and Demons Run Free" - 300" by" large scale prints in water on wood panels. Through February 28 at Choo-Magpie in Burlington Info: 252-5472

**SHARON GUNN** "Dance and Song: Elements," a portrait of the artist's mother using abstract, sculptural images and painting. Through February 28 at Choo-Magpie in Burlington Info: 252-5472

**TECHNICAL** Contemporary works of two and three-dimensional forms. Service Plans, Computer, Jennifer Smith and Karen Lindstrom. Through March 22 at Vermont Museum of Contemporary Art in Burlington Info: 252-5472

**THE ART OF THE LOST FOR THE LOST OF THE LOST** Original artwork and paintings by students, professionals and local artists. Through March 22 at Vermont Museum of Contemporary Art in Burlington Info: 252-5472



**Ruddy Royce** Jamaica-born Ruddy "Ruddy" Royce was a journalist who, disinterested with the photographs accompanying his articles, began taking his own. After relocating to Brooklyn in 1970, he became a photographer for the Associated Press. And when Hurricane Sandy came along, Royce became an "Instagram activist" — acquiring some 46,000 followers for his searing images of the storm's destruction along with in-depth and compassionate interviews. Royce has spent a wedding residency with students at Green Mountain College in Putney, where he has a concurrent exhibit of photos aptly titled "Telling Stories." He gives an artist talk on Thursday, February 6, 6:30 p.m., in the East Room of the Wilbur Stratton Center. A reception follows on Friday, February 7, 8-7 p.m., in the William Reich Arts Center. The exhibit continues through February 10. Featured: "Be Congo."

## central

**ALAN FROST** "Monsters, Demons and Gods of the World" a collection of photographs by the artist and artist. Through March 22 at Burlington Public Library Info: 252-5472

**EARTH AS HOME, HEARTY ORGANIZATION HOPE** "Reconstruction: Awakening" Artwork that celebrates the earth's beauty while reflecting on human's relationship with the environment. Through March 22 at Choo-Magpie in Burlington Info: 252-5472

**FIRST ANNUAL GROUP ART SHOW** Sixteen works from local artists will be on display at the first annual group art show of the group over the next year. Through March 22 at Joseph Public Library in Montpelier Info: 252-5472

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**Robert Waldo Brunelle Jr.** The *Jericho* artist is a highly productive painter who turns out series of colorful narrative scenes featuring his Vermont citizens and everyday life. Though his palette is bright, his subject matter often humorous, Brunelle's work draws comparisons to that of Edward Hopper, his stated favorite in faience. In his latest series of 20 acrylic paintings on canvas, Brunelle depicts "the journey of a boy through various urban landscapes." *Autobiography*! Ask the artist at a reception this Saturday, February 8, 4-6 p.m., at Studio Place Arts in Barre. Brunelle's solo exhibit, on the third floor, shares the three-story gallery with "Chaos," a group show in the Main Gallery, and works by Leah Kephren and Mary Sadal on the second floor. Putnam • "Walking Home 12"

**INTERPRETING THE INDUSTRY** Complex site-specific work, which includes a mural on the wall and a sculpture on the floor, is the latest series of 20 acrylic paintings on canvas, Brunelle depicts "the journey of a boy through various urban landscapes." *Autobiography*! Ask the artist at a reception this Saturday, February 8, 4-6 p.m., at Studio Place Arts in Barre. Brunelle's solo exhibit, on the third floor, shares the three-story gallery with "Chaos," a group show in the Main Gallery, and works by Leah Kephren and Mary Sadal on the second floor. Putnam • "Walking Home 12"

**JAZZ THE WINTER SHOW** The annual exhibit, which is a celebration of the winter season, is the latest series of 20 acrylic paintings on canvas, Brunelle depicts "the journey of a boy through various urban landscapes." *Autobiography*! Ask the artist at a reception this Saturday, February 8, 4-6 p.m., at Studio Place Arts in Barre. Brunelle's solo exhibit, on the third floor, shares the three-story gallery with "Chaos," a group show in the Main Gallery, and works by Leah Kephren and Mary Sadal on the second floor. Putnam • "Walking Home 12"

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**LOVE IN THE SERVICE TO ART** Works in a series of media by the late Vermont artist, which is a celebration of the winter season, is the latest series of 20 acrylic paintings on canvas, Brunelle depicts "the journey of a boy through various urban landscapes." *Autobiography*! Ask the artist at a reception this Saturday, February 8, 4-6 p.m., at Studio Place Arts in Barre. Brunelle's solo exhibit, on the third floor, shares the three-story gallery with "Chaos," a group show in the Main Gallery, and works by Leah Kephren and Mary Sadal on the second floor. Putnam • "Walking Home 12"

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# movies

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**STOCKING UP ON THE HOLIDAY** *Frank and Henry*, gone this year: The couple of movie buddies who've made headlines outside their movie-making club from *Japan to Japan*

## Labor Day ★

**T**he latest from mega-successful writer-director Jason Reitman had all kinds of buzz back in October and was slated for release on the postpaid Christmas Day slot. Given Reitman's track record — including *Thank You for Smoking*, *Up in the Air* — there was an assumption that his things, perhaps even *Down in the Hole*, were in the offing for the young cinematic '11th edition. That somebody at Paramount nixed it.

Now here we are in the 11th-year holiday lead-off to moviegoers finally getting a look at *Labor Day* and understanding all too well how that release date changed and why. Thanks hasn't been a penny about the movie as the prearranged words-screen conversation. It's just a really awful film. And I don't mean awful by Jason Reitman's standards. I mean awful in the meaning: *Labor Day* movie awful. So awful you wonder if an artistic career has come here.

How else to explain Reitman's four-year absence from adapting *Steve McQueen's* novel about an escaped convict who helps out with a New Hampshire divorcee and her 12-year-old son over a holiday weekend in 1967 and *Opal Street's* change their love playing a week? I couldn't believe my eyes in the *Labor Day* remake. It's not a bad idea, but a single longer sequence scene is a lie.

Josh Brolin is handy convicted murderer Frank Chambers. Kate Winslet plays depressed, trauma-afflicted and evidently depressed plastic Adele Wheeler. Rebecca Garcia Griffin comes to her son, Henry, who's not interested by the whole experience that he narrates the movie in. Henry's mother's voice. "I don't think I'm your father's son," he says. "I'm not your father's son." Can you imagine the *Ben Jones* (Brolin) would be bad with your life then?

Plus, however, is a short supply here, despite the movie's short-worth premise that the three immediately hit it off and commence full-on romance. The movie's premise. This involves, among other things, Frank making home repairs, doing the laundry, washing the floors, sleeping up his special child (mean as his literary club in a minute) and teaching Henry to play baseball — in addition to watching Adele's little. Adele makes her husband's housework how to make, the type of thing that doesn't happen in a really awful chick flick. *Not Pay Day*.

There aren't enough parts in this time to let all the home-based plot holes in this film. The crew took it in, in the end. (Please read your visit to Adele's, and Frank's, here in the TV every five minutes. The film doesn't stop here, from spending

guilty time in the front yard teaching the boy how to replace the oil and change a tire on the family car. Oh, and I guess it would be expecting too much for anybody to look a door. You wouldn't believe how often the Wheeler's neighbors keep peeping in. But the movie's low point, as it is, is the end. The movie's low point, as it is, is the end.

"What I want to talk about is love?" Frank announces after a neighbor stops by with a bucket of peaches. But since the day of Jason Brolin has played a part in an actual charged part in an American film, though the movie here is a thousand times better. The director doesn't understand the amount of screen time in the straight forward

preparation of this baked good, cutting to close-ups of Frank's and Adele's interlarded fingers squeezing, glancing slices of fruit and lovingly molding and massaging dough.

By the time Frank helps Adele close up the pie — which he calls "putting a roof on the house" — you're certain to wonder who the neighbor for the wonderful summer is going to begin. Because, in *Labor Day*, nearly two hours: the Jason Brolin film has come time to know is nowhere to be found.

RICK KISLIK

## REVIEWS

## That Awkward Moment ★★

**T**he classic way to rip on a bad later comedy is to claim that you only laughed at the mistakes played during the end credits. Regrettably, perhaps, but in the case of *That Awkward Moment*, I can attest that the scenes of end members looking their lines really are the movie's funniest bits.

Perhaps there's because the movie's preposterous failure neither the film's screenplay by first-time writer-director Tom Gormican, nor its most handsome star Zac Efron. *That Awkward Moment* offers few revelations about its terrible subject — Gen Z dating and romance — but a couple about comedy first, say what you will about Jack's Agnew's wandering, unapologetic desire for his trendy partner, Lexi Duxton. They share an instant for hyper-verbal snark and silliness that's tough to duplicate beyond. Kudos in part for that.

Furthermore, it's pitifully ironic as Agnew, a real who shares girls with us we only to realize them from his "bored" at steady hands when they demand exclusivity. The "worried moment" referenced in the title is when a woman asks, "Is... where is the girl going?" Agnew says his cocky smile has already been, try to say it doesn't have a *Twitter* *Miss* issue at his body. And the "girl" with which the script supplies him is preliminary at best.

Jason shares a New York apartment with workmate Daniel (Miles Teller), whom



**THAT'S WHAT HE SAID** Teller and Agnew, among those who try to come up at Efron's funny in Gormican's first cut

the script hasn't bothered to give his own personality. He's essentially a less thought-out version of Jason. Apparently Gormican thought it was sufficient to differentiate the dumb but the dumb friend Mike (Michael E. Jordan), who craves commitment and snark. But at Jerry's other has with dump him. "We checked all each other's hearts," he moans.

Mike's friends let him crash in their place and offer to introduce him to all kinds

of "new bitches," which is as clever as the movie's humor gets. At some as the three men make a pact to stay single and read in their bedrooms, we know where this is going. All about the "all it takes is the right girl" moment.

Jason is drawn to a hook-up girl (Zoey Deutch) who carelessly finds him hilarious and adorably Mike's moments with his ex And Daniel finds himself falling for his best friend and wingwoman (Michelle Dockery),

which he'd also mentioned in "social media." It's not clear who even they the could model lives in an amazing apartment and has an easy rapport with him — but then, a lot of things in this movie don't add up.

At least Teller and Davis achieve something resembling natural chemistry: the movie's offbeat line readings are a credit. The movie's humor among the two, with each more fun, Jason (Zoey Deutch) and Teller. (The *Jeopardy!* *Week* are both talented young actors, but they can't do much with their guys about their hugging and all about with all about the lot.

At issue, Gormican seems to be aiming for a romantic movie, a better and somewhat comically about men's lives of commitment, one key scene reads a pivotal moment in *Agnew's* *Friday* the man film that for that description. But without Nick Hornby's brilliant scene as Agnew's inspired writing, scene after scene falls flat.

Character-based comedy demands permission as strongly delineated they constantly risk showing the audience there's no place in the genre for the genre. If you want to make *Be a Man* (Efron) do to him what "Freaky and Kawaii" did to Gab. There's not a single moment in the film that's not a bit. Great is beyond welcome.

MARGOT HARRISON





[Movie clips](#)

## SOCIETY, ENVIRONMENT, AND POLITICS

**THE HOT JOBBY:** InAment suppl as the voice of a neurotically squealed named Gurdy who plans an elaborate scheme with close friends to win a family inheritance. With the voices of *Survivor* Foster Lane, *Nip/Tuck* and *Katharine Healy*, Peter Laportello directed. (100 min, PG)

**FILED UNDER:** She plays *Our Darnest* (Pines directed this fact-based drama about a journalist [Steve Cooper] who helps a woman [Audrey Land] search for the son the Catholic church claimed to be lost weeks before she died) on a 5.5. *Good*

**BIG ALLOWAY:** In this action-comedy, Kevins (Earl) gives a security guard who tries to grow to his boyfriend's rap brother (Joe Coker) that he's working at his favorite jewelry store so the two can hook up with **WEE: Mike Sumpter** (as Gary) (Also See: *A Man*) directed, (100 min. PG-13)

**SAVING MR. BANKS** ★★½ Enya Thompson plays Mary Poppins, author P.L. Travers in this comedy-drama about her conflict with her children over the family's move to London. Tim Hanks plays Harry from whose script this film takes. With Catherine and Paul Simonetti. **John Lee** (The Third Side) **Lawrence** (1975) **105 min.** PG-13

**TWIST ANDTURNAMENT WILL.** A new comic comedy from the guys who directed *Moulin Rouge*: Michael O. Jones and Zac Olsen play three best buds juggling such career moves as joining the Ford Indian reserve or becoming Tom Cruise's (Peter R. Dinklage) exotic palace guardian (*IndieWire*).

**THE WOLF OF WALL STREET** AWW takes over! Scorsese plays stock on roller and party animal Jordan Belfort as directed by Martin Scorsese's directorial efforts rise and fall based on Belfort's memoir. With Matthew McConaughey, Jonah Hill and Dianna Agron. (PG-13) runs 60.

## NEW ON VIDEO

**Author Note:** The author is a writer-director (Richard Curtis) living in the UK, with a commitment to equality.

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**BACKAGE CLAIMS** A Night attendant (Funda) father's jeep forgot just 30 days to find a fiance who won't leave her up. In the we in this town can't do it by Russell, Telford and husband his son with Tays (Giles and, all to all, NET side PG, 13)

DALLAS BYRONDS CLUB WINNERS: Matthew McConaughey plays Earl Klugehead, a Texas, good-looking de-facto gay scientist in *Julie & Julia*. (Photo: Alton Brown) After he was diagnosed at the Texas Jewish-Large and Deafness Center in 2007, he was

**ESCAPE FILMING** After a scheduled meeting with a police officer, the film crew is arrested and taken to a police station. The film crew is arrested and taken to a police station. The film crew is arrested and taken to a police station.

**FREE BOOKS** ■ Two publishers go head-to-head for girl literature on the shelves. *Twinsong* goes more like *Two* and is set firmly canonically from director, Janet Kayward. It is the voice of the young (Hannah) Chase Williams, Amy Plummer and George Tabori. [32 pp., \$10.]

## MOVIES YOU MISSED & MORE

BY MARGOT LEE SCHOW



### Cutie and the Boxer

He continues with the current Oscar nominees for Best Documentary. When he starts naming them, I wonder if he won't

But, I can already award the Most Memorable Title Award to *Cuba and the Soviet Empire*.

Helmenich's study of the 40-year marriage effects in his

**E**ighty-year-old Ushio Shimokura and his wife, Noriko, live in a sprawling living/studio space in Brooklyn. He has been creating ferocious men-Dadnot art—including canvases that he attacks with paint-covered boxing gloves, hence the nickname—since his angry-young-man days in Japan. He draws wry cartoons about their turbulent relationship and mumbles about being in his shadow.

Together, they worry about making the rent. For all Usher's film celebrity — the *Guggenheim* is considering acquiring one of his better paintings — money is tight.



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## Spring Gardening Seminars

Source: U.S. Department of Commerce, Bureau of Economic Analysis, *Survey of Current Business*, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2

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**Basic Concepts in Landscape Design**  
 Susan Jope and Forrest White  
 A step-by-step approach to planning your garden and landscape. Learn the fundamentals of design in this seminar for gardeners of all skill levels.

February 15 • 9:00-11:00am  
Vegetable Gardening for Beginners  
Lisa Green

This class is a great introduction to vegetable gardening. Learn how to get organized and successfully grow foods that you enjoy eating. From buying seeds to harvesting the bounty, this class will give you the tools to make gardening fun and easy.

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**CONCLUSIONS**

**Potential**





### Small Joie

Scientists at Australia's Common wealth Scientific and Industrial Research Organization announced plans to place sensors, each 1.5 mm square and weighing 5 micrograms, onto 5,000 honeybees in Tasmania, hoping to track their movements and halt the spread of diseases. The bees are first refrigerated to make them docile, and younger bees, which are better than older bees, often need to be shaved before the microchips can be glued on. The scientists said they're working on shrinking the sensors to 1 mm square so they can be glued to mosquitoes and other small insects. (Reuters)

### When Guns Are Outlawed

Authorities charged Brad Lee Davis, 35, with killing his 18-year-old step father during an argument by giving him an "exotic wedgie." Court papers filed in Putnam County, Okla., state that Davis admitted pulling Downer Lee St. Clair's underwear over his back and head, allowing the elastic waistband to wrap around the victim's neck and suffocate him. "I'll never see this before," Sheriff Mike Booth said, believing it to be the first death by wedgie in the United States. (Oklahoma City's *Oklahoman*)

### Blame Game

Conspiring to reduce he murders in Venezuela. Which the United Nations ranks fifth highest in the world, President Nicolas Maduro accused television soap operas of spreading "anti-

values" to young people by glamorizing violence, guns and drugs. Last year, Maduro blamed violent video games and the movie *Spider Man*. (Associated Press)

**SHERIFF MIKE BOOTH  
BELIEVED IT TO BE  
THE FIRST DEATH  
BY WEDGIE IN THE  
UNITED STATES.**

### What Could Go Wrong?

During a meeting of the Senate Homeland Security and Government Affairs Committee to address postal reform, Sen. Ron Paul, R-Tex., stated his eagerness to include a provision that would "remove a federal ban on guns in post offices" so that licensed gun owners could carry their weapons inside post office buildings instead of having to leave them in their vehicles. (MSNBC)

### The Price of Idealism

Dogtags being packed almost every day, a restaurant in China's Pajiao province is losing money because its guests always pay what they want. Many choose to pay nothing. In its first three months, Five Loaves and Two Fish lost 250,000 yuan (\$40,190), according to

majority investor Lai Pengfei, who said the new isn't all bad. "We initially expected the restaurant to stay open for two months, and now it has lasted three," he said. "The losses are not unbearable." (China Daily)

### Hazards of Toilet Paper

After someone rolled a house and street in Doon, Ala., homeowner Cheryl Crusewell and her son cleaned up most of the mess, but some of the toilet paper remained stuck in a magnolia tree. Crusewell said they set fire to a piece of toilet paper to remove it, but the wind blew it onto the front yard, setting the grass on fire. Within seconds, Crusewell said the fire spread to the backyard, where a propane gas tank from a grill fueled the blaze, which destroyed the house. (Birmingham's *WABC-TV*)

### Health Care Follies

Intending to save Florida millions of dollars by privatizing health care for prison inmates, Department of Corrections head Michael D. Caves awarded a five-year, \$1.2-billion contract to Tennessee-based Coram to provide medical care for inmates of 41 state correctional facilities, even though the company was fined \$600,000 for malpractice in the past five years. A second contractor, Pittsburgh-based Winfield Health Services, won a five-year, \$246-million contract to provide medical services to state state institutions, despite having 1,092 malpractice claims filed against it in five years. In

2006, Coram. Then known as Prison Health Services, backed out of a 10-year state prison health care contract months after being awarded the deal, meaning that it wasn't making enough money. (Miami Herald)

### Second-Amendment Follies

Lacking a laser pointer for a slideshow presentation to a foreign delegation at State Police headquarters in Albany, N.Y., Jerome M. Hauer, the state director of homeland security took out his loaded 9-mm Glock pistol and used the laser sighting device attached to the barrel as a pointer. One public official who attended the meeting said that three Swedish emergency managers in the delegation were rattled when the gun's laser tracked across one of their heads while Hauer was trying to find a map of New York to point at. (Albany's *Times Union*)

### Do As I Do, Not Etc.

Ruben McArthur, 47, pleaded guilty in Perth, Scotland, to driving drunk behind the wheel of her car twice in the space of three weeks, including once driving while almost five times the legal limit. McArthur is a former senior planning officer for Angus Council's focus on Alcohol, where she spearheaded initiatives against alcohol abuse. (BBC News)

### BLISS BY HARRY BLISS



### TED RALL

### GENERATION X-EMPLOYED



# RED MEAT

devouratory desire into dependency

Then the series blew of  
MAX cannon



# ELF CAT

A COMIC STRIP BY  
JAMES KOCHALKA  
(Previously published in ELFIN)

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THE END?

# THIS MODERN WORLD

by TOM TOMORROW

FLUFFY BUNNY AND HARRY MOOSE  
SURPRISE THE MONSTER!  
I'M CONFUSED, HARRY MOOSE  
YOU KNOW HOW SUPPORTERS  
OF DRONE WARFARE ALWAYS  
SAY THAT DRONES PROTECT  
THE LIVES OF AMERICAN  
SOLDIERS?

WELL, ACCORDING TO THE NEW  
YORK TIMES, THE ADMINISTRATION  
WANTS TO KEEP EIGHT  
TO TWELVE THOUSAND TROOPS  
IN AFGHANISTAN AFTER THE  
OFFICIAL END OF THE WAR--

--AND ONE OF THE OFFICIALLY  
ACKNOWLEDGED REASONS FOR  
DOING SO IS THAT THE C.I.A.  
DOESN'T WANT TO LOSE CONTROL  
OF ITS DRONE BASES!



SO IN OTHER WORDS, INSTEAD  
OF DRONES SUPPOSEDLY PRO-  
TECTING THE TROOPS--

--WE DO BE LEAVING TROOPS  
IN HARM'S WAY--TO PROTECT  
THE DRONES!

--IT SEEMS LIKE AN ENTIRELY  
REASONABLE STRATEGY THAT  
I CAN'T IMAGINE ANYONE OB-  
JECTING TO!

IT JUST SEEMS--

ANEN.

THAT'S WHAT I  
TOLD YOU  
WERE GOING TO  
SAY!





## Aquarius

[Jan. 20-Feb. 18]

Back in 2010, those going on the launched YouTube, as part of a satirical by a brand desire. They were frustrated because they couldn't find online videos of the nation, our resident that occurred during the Super Bowl halftime show, when Janet Jackson's wardrobe malfunction exposed her breast. In response, they created the now famous website that allows people to share videos. I foresee the possibility of a compensatory response for you, Aquarius. As seemingly superhuman wish or travel, internet could require you to come up with a few new additions to your world. Pay attention to your whimsical notions.

**TAURUS** [Jan. 20-May 20] What is the single best thing you could do to fulfill your number one desire this year? A goal you should restate? A subject you should study? A special kind of experience you should seek? A shift in perspective you should embrace? This is a big opportunity, Taurus. You have an excellent chance to identify the specific action you could take that will lead you to the next stage of your evolution. And if you do nothing to figure out exactly what needs to be done, start doing it!

**GEMINI** [May 21-June 20] When songwriters create a "love rhyme," the words they use don't really rhyme, but they sound close enough while to seem a rhyme. An example occurs in "The Best (You're) a Tune by the Bluebelly Gang." You realize they aren't singing that monogram, "GEMINI," but they do on the "Discovery Channel." Technically, "monogram" doesn't rhyme with "channel." I suspect that in the coming week you will have experience with metaphorical similarities to short rhymes. But, as long as you don't fuss and feel about the nearness you encounter, as long as you don't demand that everything be precise and cleaned up, you will be entertained and educated. You have been called "superhuman" as "talent."

**CANCER** [June 21-July 20] "Alcohol," "wines," "meets," "John Bauer." This is a big week for me. I feel it everywhere about time. About hope. About changing. About, but not quite. Not yet. "Short rhyme." I saw you know about that feeling, "journal." "Conscious." Sometimes I can seem like your entire life is composed of thousands of small moments that add up to an experience. About, but I have good news. There is an excellent chance that in the next 10 to 16 weeks you will profess from the inside and completely about you will rise up and embrace a level measure of completeness. From out of the ever-shifting flow. And it all leads into high gear now.

**LEO** [July 21-Aug. 22] One of the chapters listed in my most recent book is this: "You were 10, I was to see three sides to every day." I learned much better, "dancer." It's remembering that you find a way to use this perspective as you live in the coming weeks. Let's. According to my analysis of the

CHECK OUT OUR PREVIOUS EDITIONS HERE!

astrological elements, it is clear that you are not just stuck in an emotional issue. It would be both wrong and disturbing to believe that you must choose between one of two conflicting options. With that in mind, I will introduce you to a word you may not know: "intention." It does not mean "desire" because it contains a third alternative.

**VIRGO** [Aug. 23-Sept. 22] In 1984, this country's "The Days of Summer" reached the top of the Billboard charts. "Talk on the road today (I saw a) Boulevard under an a Croissant." Henry sings softly near the end of the track. He's distracted by the sight of the "Enfield Strips." I saw a customer help myself deployed as a "buddy" or "buddy" by several rich kids. About 20 years later, the band "The Roots" covered "The Days of Summer" but changed the lyric to "Talk on the road today (I saw a) Black Fly. Under an a Croissant." It conveyed the same, beautiful message, but this time involving the music, "Black Fly." I offer this to you, Virgo, as an encouragement to update the way you think about your life. It's not a quest to meditate your old feelings... to reflect and embrace the references you make to tell people about who you are.

**LIBRA** [Sept. 23-Oct. 22] Read elsewhere. I read. Poles say that America "sees" more about love and desire less pleasant than exist" than people in other countries. If you ask them about their association with "classical" or "they typically log (p)w" by contrast, the focus are likely to respond to the same question with "classical" from an astrological perspective. I think it's appropriate for you to be more like the French than the Americans in the coming weeks... not just in your attitude toward women dancers, but in regards to every opportunity for pleasure. This is one of those times when you have a choice to gutturally expose the hopes and desires of love.

**SCORPIO** [Oct. 23-Nov. 21] In the finalist long-up spoken among the Eastern Canadian limit, the word for "simplicity" is "simplicity." This amazing, feel reminds me of a certain station in your life. Your quest to gain to be like and learn with your own wisdom is turning out to

be rather complicated. If you hope to invite all of the pure, beautiful clarity you need, you will have to call on some sophisticated and energetic magic.

**SAGITTARIUS** [Nov. 22-Dec. 21] "What is the purpose of the game, sagittarius?" asked someone at the Grand Abbey. He answered: "The purpose of the game, sagittarius, is to provide shade for the tiny creature." I suggest you meditate on all the ways you can apply that wisdom as an metaphor to your own issues. For example, When monumental part of your own life might be of service to a small, fragile part? What single accomplishment of yours can provide strength and protection to a suffering, vulnerable, and underappreciated neighbor?

**CAPRICORN** [Dec. 22-Jan. 19] "To learn with both mind and spirit," said, "it is the greatest punishment we can bring on our selves," wrote the poet Federico Garcia Lorca. I urge you to make sure you are not infatigable that about as yourself in the coming weeks. Capricorn, this always promises to be out of touch with or excessive about your holy passion. But it's especially true these days. I'm not necessarily saying you should visit a megaphone and about news of your dreams in the crowded streets. In fact, whether you're discriminating about who you see. The most important thing is to not be hiding anything from yourself about what moves you the most.

**PISCES** [Jan. 20-March 20] "I believe more in the actions than I do in the period." This was 20th-century author, "Susan Sontag" said about his own writing process. Back in that generation, a computer was not created. His words on paper (and a pencil) and later edited into the manuscript. Judging from your current astrological issues, I foresee a summer year in a point that needs the power of the actions more than the power of the period. About you cut away with intention, enhance the long-term beauty and value of the end less you're working on.

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